HUMAN INSTINCTS, EVERYDAY LIFE, AND THE BRAIN

A paradigm for understanding behavior

Volume Ten

Using Orientations – Part Three

Photographs

Centering
Consistency
Equidistant
Grouping on the basis of similarity
Horizontal and vertical
Solid colors
Straight lines
Uniform surfaces
Alternative shapes

A research series by Richard H. Wills

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1. INTRODUCTION TO THIS SERIES

Volume One

Volume One in this series contains a theoretical introduction; a list of implications; photographs; five chapters on specific behaviors in response to instincts, or feelings; and a discussion of a) the study of behavior, and b) human perception of nonhumans. The five chapters on specific behaviors deal with seeking positive reactions; avoiding embarrassment, criticism, and rejection; and not hurting others. A short summary of Volume One is provided in the next few paragraphs.

Feelings act as instincts in humans and other species. Feelings are designed to help us obtain and protect resources. Feelings are a more reliable means of directing our behavior than are learning, memory, culture, and conscious thought. Instead, we use learning, memory, culture, and conscious thought as means to satisfy our feelings. We seek positive feelings and avoid negative feelings. Positive feelings occur in the form of pleasure, which is provided by a variety of sources, including positive reactions from others, pleasant stimulation, the achievement of goals, and sex. Negative feelings include loneliness; anxiety; envy; anger; and hurt from criticism, rejection, embarrassment, and self-criticism. Feelings involve an increase of tension or a release of tension. Tension and the increase of tension are experienced as hurt, and the release of tension is experienced as pleasure. People engage in specific behaviors in response to positive and negative feelings. The five behaviors which are dealt with in Volume One are seeking positive reactions, avoiding embarrassment, avoiding criticism, avoiding those who reject us, and trying to help others. Each of these is considered in turn below.

People want positive reactions from others, and try to get them in a multitude of ways. People seek positive reactions in order to avoid loneliness and to experience pleasure. When people receive the kinds of positive reactions they want from the individuals they want them from,

they feel pleasure and they cease to feel lonely. People establish relationships in order to obtain a steady supply of positive reactions. Those who provide a person with positive reactions usually provide the person with resources. Resources include food, shelter, protection, help, money, stimulation, and sex. Those who do not provide a person with positive reactions usually do not provide the person with resources. Therefore, the ability to get positive reactions from a person serves as an early indicator that one is likely to get resources from the person. People provide others with positive reactions and resources in order to get both positive reactions and resources from them. When people experience pleasure they smile and laugh. Laughter provides an exaggerated smile. Smiling and laughing are desired positive reactions, and people do things for others in order to receive smiles and laughs.

People are embarrassed when others know they have done something that is disapproved of. Embarrassment is a punishing experience because it hurts. People try to avoid embarrassment in order to avoid hurt. In order to avoid embarrassment, people a) avoid doing the things that others disapprove of, and b) try to keep others from finding out what they do that others disapprove of. When a person is disapproved of, others are less willing to give the person resources. Embarrassment acts as an early warning system. It notifies us that we are in a situation which is likely to cause others to cut off our resources. When we avoid embarrassment we avoid alienating others and losing resources.

People try to avoid criticism from others. Criticism hurts, and people avoid criticism in order to avoid hurt. When a person is criticized, other people are already reducing that person's resources or making plans to do so. Therefore the more sensitive a person is to criticism and the possibility of receiving it, the more the person tries to avoid criticism, and the better the person protects his or her resources.

People reject others because their own resources are limited. If they give their resources to everyone who wants them, they will not have them available for themselves and those they want to give them to. People usually do not experience hurt when they reject others. However, those who are rejected do experience hurt. Because of this hurt, people normally avoid those who reject them. This enables them to stop wasting time and energy continuing to try to get resources from those who are unlikely to provide them. Instead, people seek resources from those

who do not reject them and are much more likely to provide them with resources.

When people hurt others, cause them to lose resources, or fail to help them, they often criticize themselves. Self-criticism, or guilt, is a punishing feeling. It hurts. Therefore people try to avoid hurting others in order to avoid feeling hurt themselves. People spend most of their time with a small number of people and receive most of their resources from them. It is very much in their interest that they do not damage these people or alienate them. When they take good care of their human resources they are likely to continue receiving resources from them. It is an expensive process to try to establish relationships with new people in order to receive the same resources that one was already receiving. When people feel hurt, they cry, cry out, or want to do so. When they cry they notify others that they are being hurt and need help. When they cry they are more likely to cause those who are hurting them, or who could help them, to feel guilty. Therefore crying helps people protect themselves from being hurt and enables them to get help.

Volume Two

Volume Two contains chapters on five other specific behaviors in response to instincts, or feelings. It includes photographs. The behaviors which are dealt with are conserving time and energy, protecting self and resources, removing physical discomfort, taking precautions, and trying to get what others have. Each of these behaviors is discussed below.

People seek to conserve time and energy. They try to expend a minimum amount of time and energy in their physical and mental activities. The feeling which encourages them to do so is hurt. People employ tension in order to exert themselves (to act), and they experience tension as hurt. Therefore, people feel hurt when they exert themselves, and they try to avoid this feeling by exerting themselves as little as possible. This hurt is intensified by fatigue. People engage in

activity because the hurt or pleasure they experience from other feelings overrides the hurt they feel from exertion. When people do exert themselves, they try to spend as little time as possible in an activity, because they feel hurt from exertion and they feel anxious about all the other things they have to do. As a result of hurt and anxiety, people employ numerous tactics to conserve time and energy. People experience hurt and anxiety when they first consider effort. This provides them with the maximum amount of time in which to conserve time and energy.

People normally go to considerable effort to protect themselves and their resources when they are actually threatened. They seek to protect themselves from attack and mistreatment, and they attempt to protect their resources from being taken by others. The resources they try to protect include food and water, time and energy, property, possessions, jobs, money, reputation, sex, positive reactions, relationships, positive stimulation, and self-image. People view their resources as an extension of themselves. Therefore, when people protect their resources, they protect themselves. The feeling which encourages people to protect themselves and their resources is anger. Anger enables people to act aggressively. It helps them challenge and drive away others. As a result, anger often enables people to protect themselves and maintain access to their resources. People feel anger as soon as they realize others are trying to attack them or take their resources. This often allows them to respond quickly enough to protect themselves and their resources. Signs of anger enable a person to communicate the message, "Don't mess with me, because I can get violent," to others. Anger is an activator. Anger frequently produces fear in those it is directed against that they may be hurt, and it often causes them to retreat. Another feeling, anxiety, also helps people protect themselves and their resources. People feel anxiety when they think they might be harmed or lose resources, whereas they feel anger when they are in the process of being harmed or losing resources or just after it has happened. Anxiety helps people avoid future threats, whereas anger helps people protect themselves and their resources from present threats. (Anxiety is considered in Volume Two in the chapter on Taking Precautions.)

People experience a variety of physical discomforts at different times. These include hunger, thirst, hot, cold, itching, soreness, aches, pain, and fatigue. They also feel irritation as a result of a clogged nostril or ear, a particle between their teeth, something in their eye, or an object

which abrades or pushes into their skin. In addition, they feel discomfort when they need to breathe, urinate, or defecate. People feel bothered by physical discomforts and they seek to remove discomforts as they experience them. By removing physical discomforts, people prevent damage to their bodies.

People are very much concerned with taking precautions. They take precautions to protect themselves and their resources. People take countless precautions to better ensure that they get food, water, and shelter; conserve time and energy; protect themselves from various dangers; avoid accidents; obtain positive stimulation; protect possessions; avoid negative reactions from others; and keep their sources of positive reactions. People take precautions by avoiding threats, removing threats, and reducing threats. The feeling that drives people to take precautions is anxiety. Anxiety involves an increase in tension. It is a punishing feeling which often dominates a person's consciousness. People experience numerous anxieties, or worries, about threats to themselves and their resources. People take precautions in order to reduce anxiety and to prevent anxiety from occurring. As a result of anxiety and taking precautions, people better protect their bodies and their resources. A great many precautions are instituted by groups and societies to better protect their members and their interests. People experience anxiety as soon as they become aware of a potential threat. This provides them with a maximum amount of time in which to take precautions.

People frequently try to get what others have. This may be positive reactions, possessions, advantages, experiences, relationships, accomplishments, and anything else that others have but they do not. The feeling which motivates people to try to get what others have is envy. Envy motivates people to focus on resources which others have that they do not, and to endeavor to acquire these resources for themselves. They may try to take a resource from the person who has it, get the person to share the resource with them, get those who distribute the resource to give them a share, or find another way to obtain the same resource, such as buying it or making it. The feeling of envy notifies people that someone has succeeded in getting a resource that they would like to have too. Envy encourages people to obtain the same resources that others have and encourages them to exploit the resources that are available.

Volume Three

Volume Three deals with an additional specific behavior which occurs in response to instincts, or feelings. This behavior is seeking sex.

People engage in sex in order to experience pleasure. As a result of engaging in sex, people tend to procreate and maintain proximity to those they mate with. When they maintain proximity, they are likely to provide their mate and offspring with resources and receive resources from them. People seek to establish a relationship with a sexual partner in order to obtain a regular supply of resources for themselves and their offspring. These resources include food, shelter, money, help, and protection, as well as sex.

This volume examines numerous efforts that people make to obtain sex and relationships. People employ a variety of models to help them obtain sexual experiences and establish relationships. Two dominant cultural models are examined. These are *A female should not appear promiscuous* and *A male should not appear effeminate*.

Volume Four

Volume Four deals with using models. It includes photographs and five exercises for the reader.

We use models in everything we do. Models structure physical and mental behavior. They enable us to act in a purposive way. Models are the vehicles people use to satisfy their feelings. Models allow us to recognize phenomena, form explanations and objectives, and specify what to do and establish priorities. People use models when they recognize phenomena, observe what is happening, develop explanations, make plans, choose between alternatives, conduct activities, communicate to others, talk to themselves, read, hold attitudes and beliefs, and recognize and satisfy feelings. There are an infinite number of models, and new ones are constantly being developed. Without models,

behavior is random. Models are based on mental images. With a language, sounds and words are associated with our mental images.

We employ one model at a time. When we employ models, we consider alternatives; select one of the alternatives; seek to employ it; recognize obstacles, difficulties, and problems; deal with these obstacles, difficulties, and problems; and monitor our progress. People have a single-focus mind and can only focus on one model at a time. When people focus on one model, they do not recognize other models.

A primary task of consciousness is to recognize, select, and apply models. People are consciously aware of one model at a time. The previous model must be discarded or dissolved in order to formulate and focus on a new model within consciousness. The primary role of consciousness is adding, dropping, and rearranging specific behaviors. Consciousness enables us to consider and decide which behaviors to add, drop, or rearrange.

Other species require models for the same reasons that humans require them. Models enable animals to structure behavior. Models make it possible to recognize specific phenomena, interpret events, make plans, choose between alternatives, set objectives, achieve goals, recognize problems, solve problems, communicate to others, recognize feelings, and satisfy feelings. Models are based on mental images of sensory experiences. Therefore it is not necessary to employ language when one uses models. If the use of models required words and language, then a species without words and language would be incapable of recognizing specific phenomena, interpreting events, making plans, choosing between alternatives, setting objectives, achieving goals, recognizing problems, solving problems, communicating with others, recognizing feelings, and satisfying feelings. However, other species operate as quickly and efficiently as humans do.

Without models behavior would be random. Animals would wander about willy-nilly without purpose. Clearly this is not what happens. When one observes an animal one sees it engage in purposive behavior. One may see the animal travel directly from one point to another, hunt for food, hide or run to escape a predator, carry food home, eat or drink, build a home, seek a mate, get food for its young, protect its young from predators, and train its young to survive. These are intentional activities, not random ones.

Animals live in a complex, uncertain world, and must constantly make decisions to try to obtain and protect resources and to avoid threats. Consciousness is an animal's decision-making apparatus. Any species that makes decisions has consciousness. Animals require consciousness for the same reasons humans require consciousness. Consciousness enables various species to decide to add, remove, and rearrange behaviors. As a result they intentionally change their behavior. Also, consciousness operates as a focusing mechanism. It enables the members of a species to hold a subject in their minds and to consider other factors relative to it. Consciousness permits the members of different animal species to focus on, identify, consider, and understand specific phenomena; to focus on a feeling, identify it, and deal with it; to focus on an objective and keep it in mind while they pursue it; to identify submodels and keep them in mind as they use them; to focus on and identify obstacles, difficulties, and problems and decide how to deal with them; to focus on and consider alternative models and submodels and decide which ones to use; to focus on, identify, and alter priorities; and to focus on and monitor what they are doing and how successful they are. Without consciousness members of animal species would be unable to conduct these activities.

Volume Five

Volume Five deals with establishing consistency with one's models. It includes photographs. Establishing consistency is the process by which people act. People act by changing reality – their environment, other people, and themselves – to be consistent with their personal models. When people encounter inconsistency between reality and their personal models, they experience tension. People act in order to remove this tension. They act by changing reality to be consistent with their personal models. Thus they change their environment, other people, and themselves to correspond to their models. Establishing consistency is also the process by which people select, reject, and switch models.

People select models which are consistent with their other models. They reject models which are inconsistent with their other models. People switch models by adopting those models that are more consistent with their other models, and by dropping those that are less consistent.

Consistency and inconsistency are enormously important to humans. People work very hard to establish consistency in everything they do, and when they encounter inconsistency they try to get rid of it. People seek consistency between their models and their world. Models enable people to structure their reality, act, and satisfy their feelings. People are very sensitive to inconsistency with their models. Whenever people encounter inconsistency with their models, they feel tension, or bothered. Because they feel bothered, they seek to establish consistency with their models so they will no longer feel bothered. As a consequence they constantly apply pressure on the world, other people, and themselves to conform to their models. Even though people frequently change their personal models, they believe the personal models they presently hold are best for the world around them, for other people, and for themselves.

Establishing consistency carries certain advantages. It is the mechanism that enables people to a) act in a purposive (non-random) way, b) achieve goals, and c) obtain resources. It is the mechanism by which people select, reject, and switch models. In addition, establishing consistency simplifies the individual's world, remakes the world in the individual's image, provides the brain with less work to do, permits greater communication between people, and facilitates cooperation between individuals. Establishing consistency enables people to operate more effectively and efficiently, satisfy their feelings with greater ease, and obtain more resources.

People feel bothered immediately upon encountering phenomena which are inconsistent with their models. This is advantageous, because the sooner people establish consistency, the sooner they can satisfy their feelings, and the sooner they can obtain and conserve resources.

At the same time the need for consistency is perhaps the major source of conflict between people. Individuals have numerous personal models which differ from the personal models of others. People are bothered when they see others use models which they would not use in

the same situation. People respond by trying to get others to change their models to coincide with their own. However, others seldom want to change the models that they think they have good reasons for, that they are comfortable using (familiar with), and that they employ as part of routines. Conflict occurs when people pressure others to change their models and when people resist pressure from others to change their own models.

Volume Six

Volume Six (Part 1) and Volume Seven (Part 2) examine various aspects of behavior in a single region, Prince Edward Island in Canada. This behavior is discussed in detail and then subsequently analyzed in terms of the feelings and models employed in everyday life. Volume Six focuses on behavior associated with work and social interaction. Volume Seven, the subsequent volume, focuses on behavior associated with family, religion, alcohol use, politics, community, activities, concepts, superstitions, and beliefs. Both volumes include photographs.

Volume Seven

Volume Seven (Part 2) together with Volume Six (Part 1) examine various aspects of behavior in a single region, Prince Edward Island in Canada. This behavior is discussed in detail and then subsequently analyzed in terms of the feelings and models employed in everyday life. Volume Seven focuses on behavior associated with family, religion, alcohol use, politics, community, activities, concepts, superstitions, and beliefs. Volume Six, the previous volume, focuses on behavior associated with work and social interaction.

Volume Eight

Volume Eight deals with human orientations. Orientations are preferences for certain designs and arrangements of objects. Human orientations include the use of straight lines, rectangles, circles, symmetry, repetition, centering, equidistant, consistency, solid colors, simplicity, perfection, thoroughness, horizontal and vertical, parallel and perpendicular, uniform edges and surfaces, and grouping on the basis of similarity. These orientations are applied by humans in all human cultures and in all historical periods. Orientations enable the brain to reduce its work. In an oriented environment phenomena are easier to categorize and there are fewer categories to deal with. The brain encourages the body to exert itself in order to establish and maintain an oriented environment in which the brain has less work to do. People experience tension in environments which are not oriented and they release this tension when they orient their environments. When people "straighten up" their environment, their brains are directing them to apply specific orientations.

Volume Eight examines why people have orientations. It considers specific orientations and explores the advantages and disadvantages of orientations for humans. A large section of photographs deals with applying orientations, and with the use of specific orientations, rectangles and repetition, in different areas of the world.

Volume Nine

Volume Nine continues the examination of human orientations. Orientations are preferences for certain designs and arrangements of objects. Photographs are provided to illustrate the use of the specific orientations in different parts of the world. The orientations that are illustrated in this volume are symmetry, circles, and parallel and perpendicular.

Volume Ten

Volume Ten, this volume, continues the examination of human orientations. Orientations are preferences for certain designs and arrangements of objects. Photographs are provided to illustrate the use of the specific orientations in different parts of the world. The orientations that are illustrated in this volume are centering, consistency, equidistant, grouping on the basis of similarity, horizontal and vertical, solid colors, straight lines, and uniform surfaces. The use of alternative shapes is also illustrated.

2. THE NATURE OF ORIENTATIONS

Human orientations

1. There are an infinite number of possible shapes and arrangements of shapes.

2. The chance that two individuals or two cultures acting independently will produce the same shape or arrangement of shapes is one divided by infinity ($1/\infty$).

3. The chance that three individuals or cultures will independently invent the same shape or arrangement of shapes is $1/\infty^2$, or $1/\infty^{n-1}$ (where n is the number of independent occurrences). The chance of 10 independent occurrences would be $1/\infty^{n-1}$, or $1/\infty^9$.

4. Therefore the chance that humans will independently invent a particular shape or arrangement more than once is practically zero.

5. The chance that humans acting independently would invent the same shape or arrangement multiple times becomes much smaller the more times it occurs.

6. Nevertheless, humans do repeatedly invent and use the same small number of shapes and arrangements in their constructions and endeavors.

7. Moreover, humans use this small number of shapes and arrangements in every area of human activity, in every culture, and in every historical period.

8. Therefore humans are programmed to prefer these specific shapes and arrangements.

Categories and models

9. Humans see, hear, smell, taste, think, and talk in terms of categories.

10. Categories are an efficient means of dealing with sensory phenomena.

11. Recognizing and using categories is work.

12. The brain seeks to minimize the work it does.

13. It is less work to use simple categories and fewer categories than it is to use complicated categories and more categories.

14. The brain seeks to minimize the number of categories it has to process.

15. The brain seeks to reduce the complexity of the categories it has to process.

16. Phenomena which are not categorized produce tension and attract notice.

17. Categories are formed by recognizing repetition. The more repetition there is, the easier it is to categorize phenomena. When humans speak and write, they use synonyms in order to avoid repetition which will produce a second, competing, unwanted, distracting category in the mind of the listener or reader. In poetry and song, on the other hand, humans use repetition to produce additional rhythmic patterns in the mind of the listener. Music relies heavily on numerous forms of repetition to produce categories. Music consists of repetitive sounds, sequences, and phrases which enable the listener to establish categories.

18. The organization of phenomena into a category releases tension and produces pleasure.

19. The quest for positive stimulation is the search for unfamiliar phenomena to categorize. Positive stimulation is frequently provided by the arts, learning, entertainment, and travel.

20. People use the arts, learning, entertainment, and travel in order to organize unfamiliar phenomena into new categories and thereby experience pleasure. The arts include music, painting, sculpture, literature, poetry, photography, film, architecture, crafts, fashion, and decoration.

21. Successful art is designed a) to be different from existing categories so that it is not already categorized and therefore produces tension and is interesting, and b) to be easily categorized so that the tension is released with little effort and pleasure is easily produced. Orientations are employed by artists to enable phenomena to be easily categorized, and orientations are violated by artists to a limited extent to produce tension and interest.

22. The fewer categories that are needed to categorize phenomena, the less effort is required, and the more attractive the phenomena. For example, lakes and lawns can be categorized with few categories and are peaceful and pleasing, and because younger faces are smoother and have fewer features than older faces with wrinkles, spots, and uneven and sagging areas, younger faces can be categorized with fewer categories and are more attractive.

23. When you deal with phenomena you notice aspects of the phenomena that you have not yet categorized. You no longer notice aspects of the phenomena that you have already categorized.

24. Once phenomena are categorized, they are no longer stimulating. No tension remains to be released. No matter how attractive a specific phenomenon is initially, once it has been fully categorized, it is no longer interesting. This is true of art, literature, music, architecture, clothing, jewelry, other possessions, and a person's appearance.

25. It is less work to continue using the same category than it is to change categories, and it is less work to continue using the same model than it is to change models. Therefore it is easier to continue doing the same activity than it is to change to a different activity.

Using orientations

26. Human orientations are based on the structure and operation of the brain.

27. Humans employ orientations in order to reduce the effort the brain has to make to scan, recognize, and locate phenomena.

28. The use of orientations reduces the number and complexity of the categories that the brain has to recognize.

29. Phenomena which are not oriented produce tension.

30. The orientation of phenomena releases tension and produces pleasure.

31. The more oriented phenomena are, the less tension is produced, and the more attractive the phenomena.

32. The less oriented phenomena are, the more tension is produced, and the less attractive the phenomena. For example, when books on a shelf are vertical, they are attractive. When the same books are tilted diagonally, they are unattractive.

33. When one employs orientations, one reduces differences and increases similarities. Therefore phenomena that are oriented are easier to categorize.

34. The human brain gets humans to expend physical effort which enables the brain to reduce mental effort. The brain gets the individual to act and establish and maintain orientations in order to reduce the number and complexity of the categories the brain has to deal with.

35. People "straighten up" because their brains direct them to orient their environment. When orientations are used their brains find it easier to scan and categorize what is in their environment. Every time you straighten up, your brain is telling you to apply orientations to simplify your environment so that it will be easier for your brain to scan and categorize phenomena.

36. The use of orientations enables human brains to easily organize phenomena into categories. Examples of human orientations include symmetry, repetition, rectangles, circles, straight lines, horizontal and vertical, parallel and perpendicular, consistency, centering, equidistant placement, simplicity, perfection, thoroughness, uniform edges and surfaces, grouping on the basis of similarity, and the use of solid colors.

37. An orientation can be approximate; it does not have to be mathematically perfect. Thus the colored designs on the individual members of a species can be approximately symmetrical, centered, or repetitive. An orientation only has to be close enough to perfect for the members of the species to be able to recognize the orientation. Humans use tools to apply their orientations with mathematical precision.

38. The presence of an orientation in the appearance of members of a species indicates that members of that species respond to that orientation. For example, if the facial or bodily designs on members of the species are symmetrical, centered, or repetitive, then members of that species respond to that orientation.

39. The symmetrical, centered, and repetitive designs on the faces and bodies of individuals are aesthetically pleasing to the members of that species.

40. Individual differences in designs on faces and bodies result in individuals appearing more or less attractive than other individuals to members of their species.

41. Specific orientations and violations of orientations are used to draw attention to specific areas of the body.

42. Other species, such as termites and bowerbirds, orient their environments in order to reduce the work of their brains. By applying and maintaining their orientations they are able to reduce the number and complexity of the categories their brains deal with.

43. Many other animal species have the same orientations as humans.

44. The orientations that are used in the colored designs on nonhuman species are the same orientations that humans employ in their construction and decoration of clothes, vehicles, everyday objects, architecture, and the arts, and also in their behavior.

45. The extensive use of repetition and symmetry in a) the designs on nonhuman species, and b) the designs that humans use for and on their clothes, vehicles, everyday objects, and architecture indicates that nonhumans and humans form categories in the same way and therefore their minds operate the same way.

46. The more repetition there is in phenomena, the more easily people can categorize the phenomena.

47. Symmetry is a form of repetition. In symmetry, one half of the design repeats the other half, but from the opposite direction.

48. Symmetrical objects provide more repetition than do asymmetrical objects. Therefore they are easier to categorize and as a result are more attractive than asymmetrical objects.

49. Symmetrical faces provide more repetition than do asymmetrical faces. Therefore they are easier to categorize and as a result are more attractive.

50. An individual's body maintains an approximate symmetrical appearance between the right and left halves as the individual develops and ages.

51. Humans apply orientations to their objects and behavior to produce the categories they want to perceive and want others to perceive.

52. Humans violate the orientations in order to produce tension and attract attention. In order to attract attention they use contrasting colors, off-center placement, diagonals, and inconsistency.

Orientations and the environment

53. Humans are in the process of converting the entire earth to human use at the expense of other species.

54. Humans find the appearance of nature chaotic and irritating. Therefore they apply human orientations to nature in order to reduce the effort of looking at it. Thus they produce lawns, gardens, and parks which conform with human orientations. Human orientations include the extensive use of rectangles, circles, straight lines, parallel and perpendicular, horizontal and vertical, repetition, symmetry, consistency, perfection, centering, solid colors, equidistant, thoroughness, uniform surfaces and edges, and grouping on the basis of similarity.

55. The more thoroughly a species establishes and maintains an oriented environment which reduces the work of the brain, the more successful the species.

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Although numerous individuals have given freely of their time and help, limitations in the conduct, analysis, organization, and interpretation of this research must be recognized as my own.

SOURCES OF PHOTOGRAPHS

P.B. Pamela Bastante

B.C. Barbara Currie

M.D. Marshall Dempster

M.E. Margot Elgharib, Mamdouh Elgharib

C.H. Charles Holmes

A.H. Andy Huynh

H.H. Hoa Huynh

V.H. Vicki Huynh

U.K. Udo Krautwurst

H.S. Harold Saint

E.T. Elizabeth Thai

M.V. Michel Van de Velde

L.W. Llewellyn Watson

M.Z. Marty Zelenietz

The remaining photographs are provided by the author.

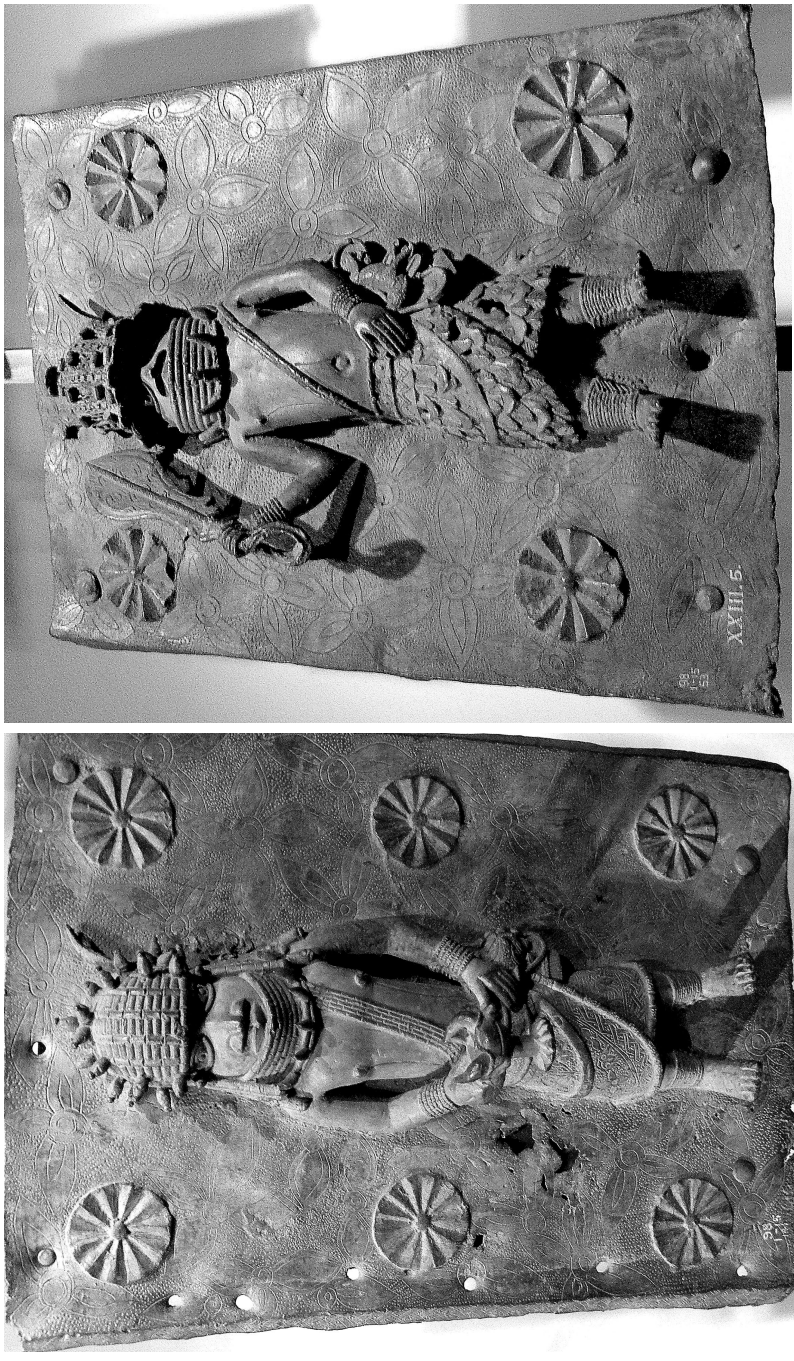
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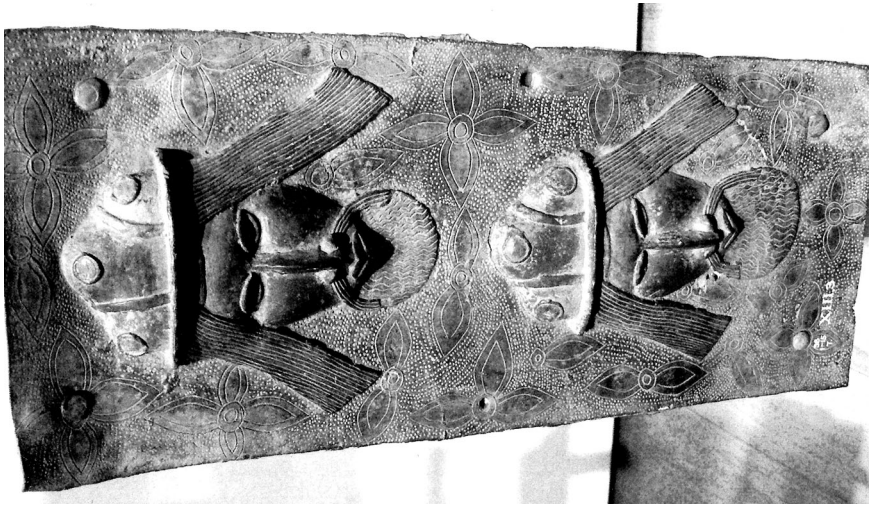
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1.8. The Americas 90

1.1. Centering - Africa



1-4. Centered figures on brass plaques. Notice the symmetrical arrangements. Benin, Nigeria. The British Museum.



3-4.



5-6.
Centered opening in a Yangere slit drum. 19th century. Possibly from the Central African Republic. The Louvre, Paris.

1.2. Centering - The Middle East

7.
Centered winged disk, symbol of Ahura Mazda, placed above symmetrical sphinxes.
Susa, palace of Darius I.
510 BC.
The Louvre, Paris.

8.
Centered circular design on a bathtub. Inside the tub are a seat and drainage holes. 18th century BC. Kultepe. Museum of Anatolian Civilizations, Ankara, Turkey.

9. (left) Central position of a figure in a statue of Ankh-khered-nefer, a government official within the period 875-837 BC of the 22nd dynasty. Egypt. The British Museum.

10. (right) Centered figure protected by Amun. Egypt.



11. Centered placement of hieroglyphs on the figure on the left. Statues of Tuthmosis III and Amenhotep II. Karnak Temple Complex, Egypt.

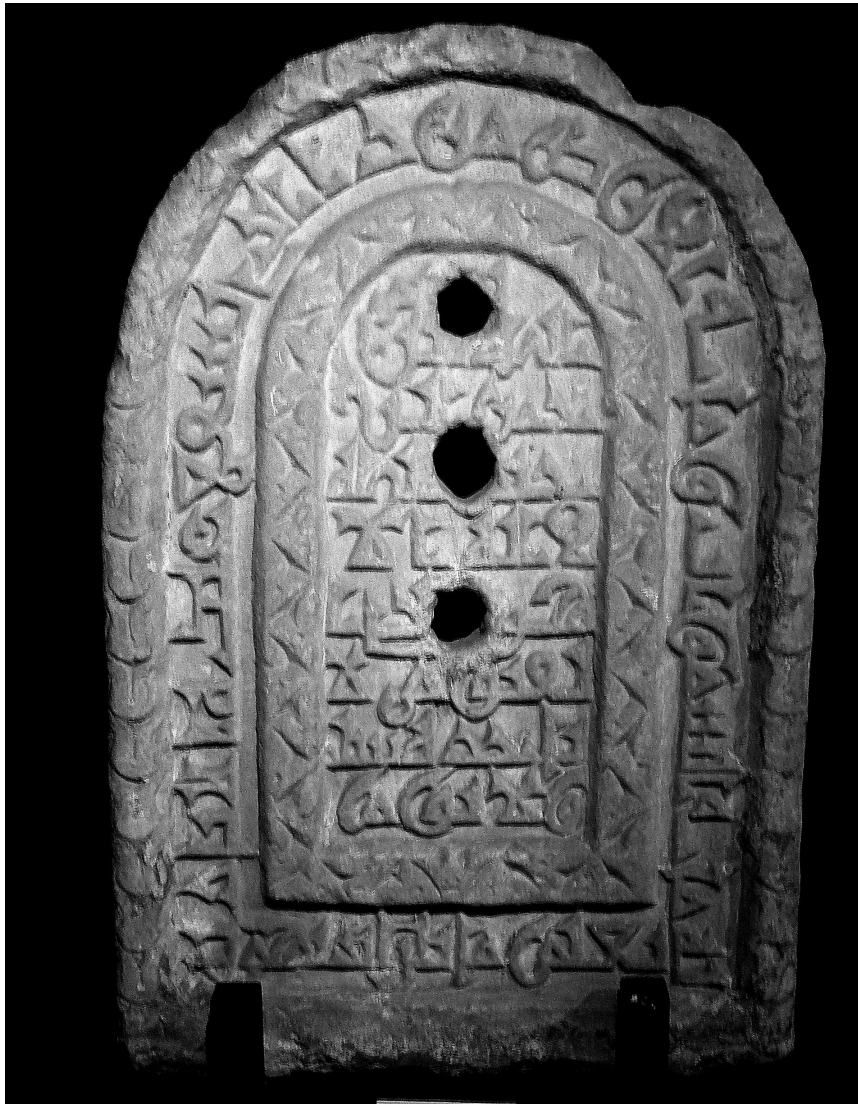


12-13. Central position of a winged figure of Isis. Sarcophagus of the Egyptian general, Penephtah, who lived during the 26th dynasty (600-525 BC). Istanbul Archaeology Museum, Istanbul, Turkey.



14.
Inscription placed in center of chest. Statue of Ramesses II. Memphis Museum, Egypt.

15.
Centered position of a Maltese Cross at a Christian altar. Philae temple complex, Agilkia Island, Egypt.



16. Central placement of a horizontal inscription in marble. 12th-13th century AD. Museum of Turkish and Islamic Arts, Istanbul, Turkey.



17-18. Centered positions of hieroglyphs on the obelisk of Theodosius. 390 AD. Istanbul, Turkey.

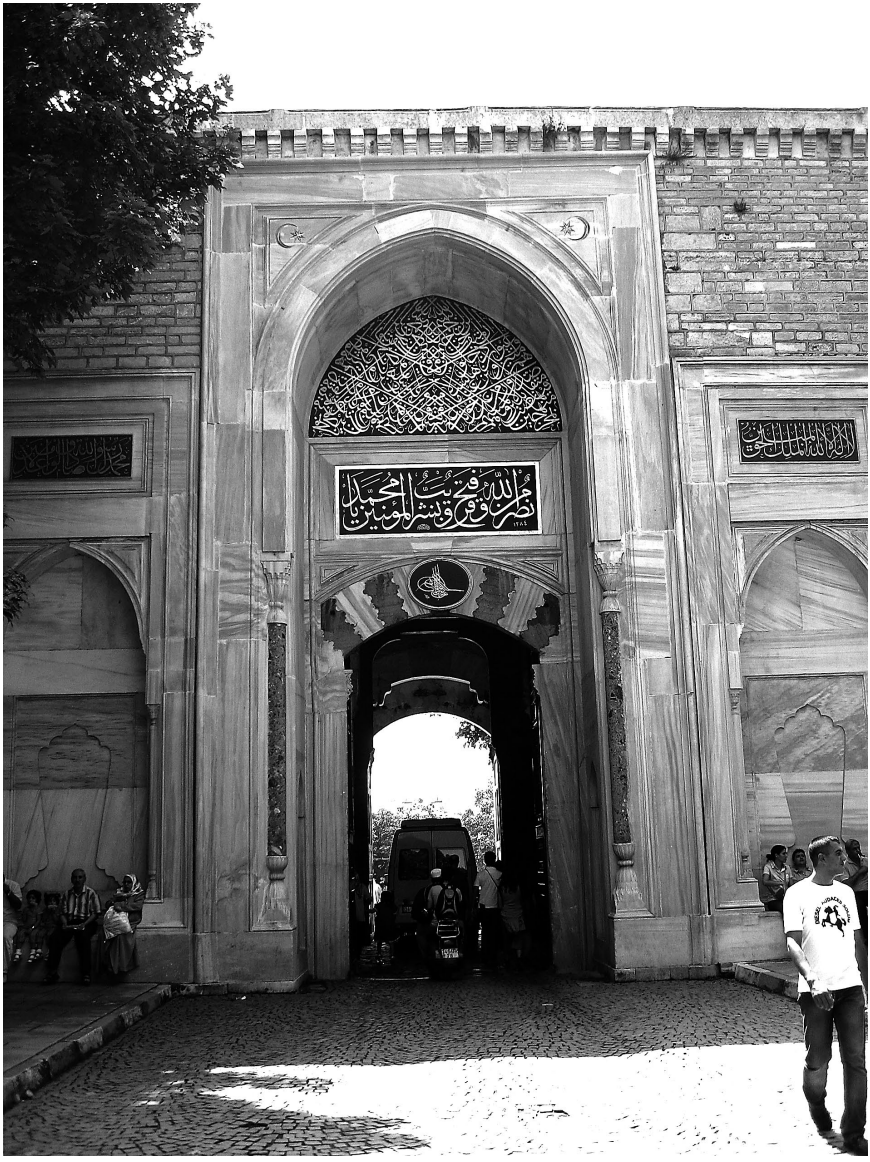


19-20. Centered finial on the fountain at the Hagia Sophia Mosque. Istanbul, Turkey.





21. Centered features at the public entrance to the Blue Mosque. Notice the symmetrical construction. Istanbul, Turkey.



22. Centered features at an entrance to the Blue Mosque, Istanbul, Turkey.



23. Centered finials on a dome and minaret. Cairo, Egypt.

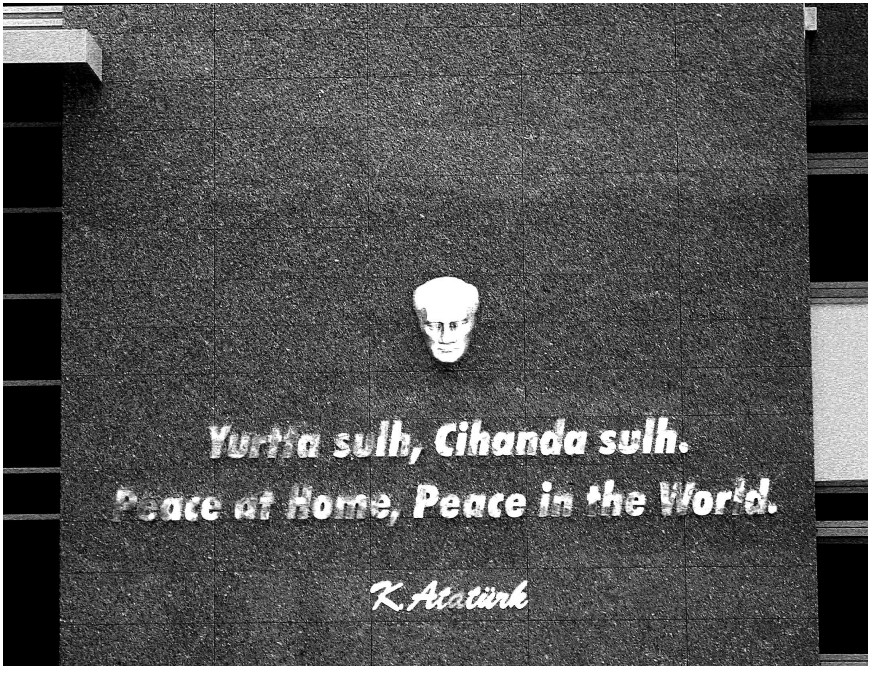


24. Centered finials of a crescent moon and star at Abu al-Haggag mosque. Luxor, Egypt.



25. Centered position of writing on a sign. Nile River Valley, Egypt.

26. Centered placement of the head, saying, and name of Kemal Atatürk. The saying is "Peace at Home, Peace in the World." Turkey.





27-28.
Crocodile head centered over a doorway. Elephantine Island, Egypt.



1.3. Centering - Europe





29-30.
Centered position of the knobs on decorative heads of griffons (protomes) from a cauldron. 7th century BC. National Archaeological Museum, Athens, Greece.

31. (left)
Centered design on a pitcher.
Kamares ware, Phaistos, Crete.
18th - 17th century BC.
Heraklion Archaeological Museum. Crete.

32. (right)
Centered rosette on the bull's forehead.
16th century BC.
National Archaeological Museum, Athens, Greece.

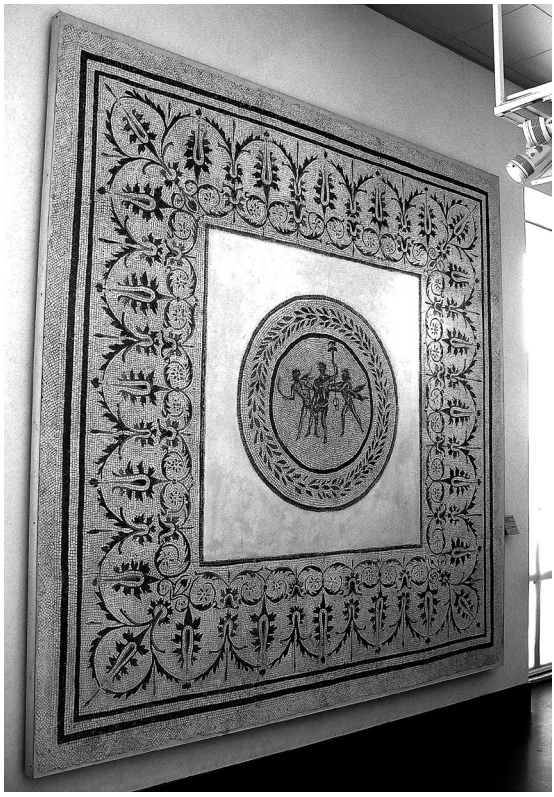


33. Centered design in a kylix, or wine drinking cup. Executing dance steps. 500-490 BC. Corinth. National Archaeological Museum, Athens, Greece.

34. Centered design in a kylix. Youth obtaining wine from a krater. 490-480 BC. Museum of Cycladic Art, Athens, Greece.





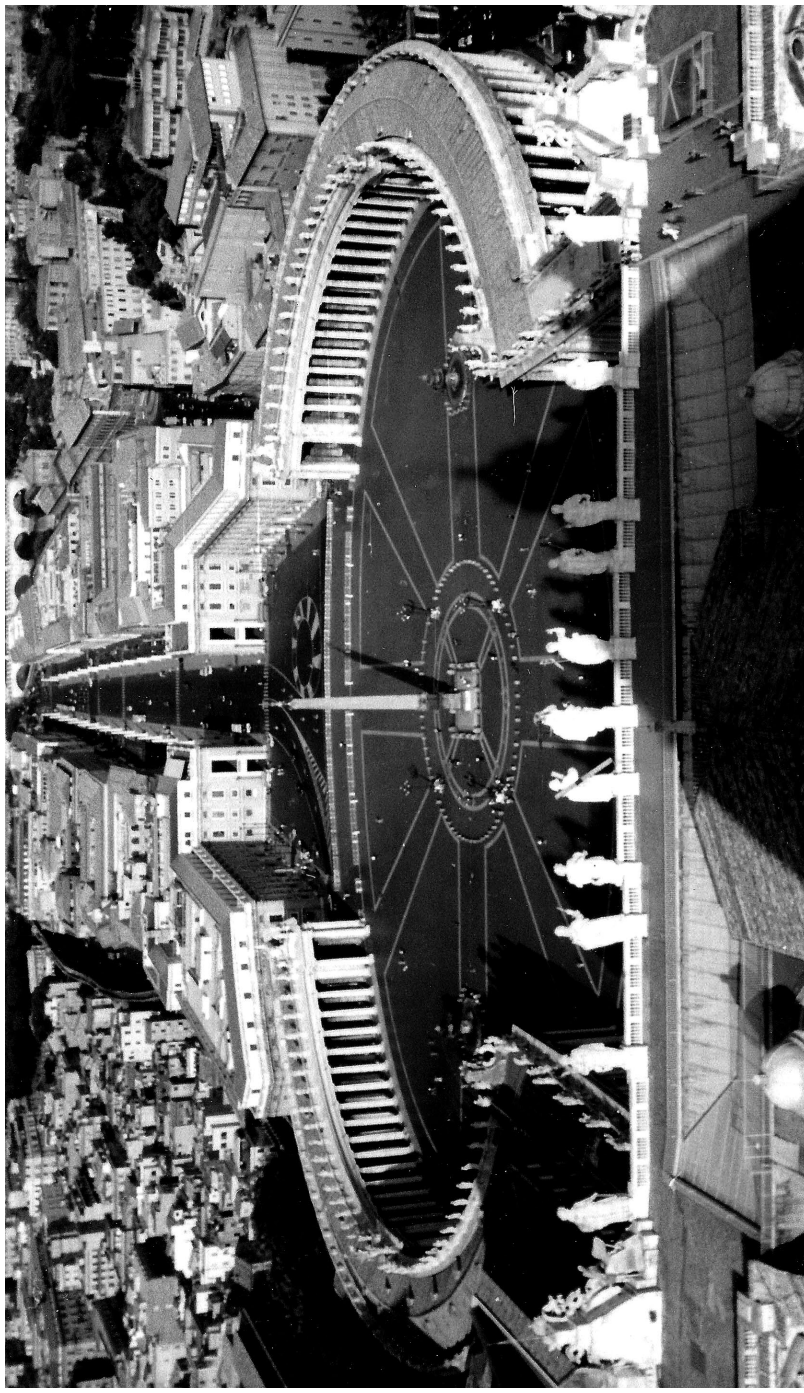


35. (above)
Runner in the center of a kylix. Corinth, 560-550 BC. National Archaeological Museum, Athens.

36. (left)
Centered picture of Dionysus and satyrs in a floor mosaic. Notice the use of repetition, circles, and rectangles.
2nd century AD, Rome. National Roman Museum.

37. (left)
Centered star, hieroglyphs, and SPQR.
Dogali Obelisk,
Rome, Italy.

38. (right)
Centered funerary bust and inscription.
Maria Auxesis,
2nd century AD,
Rome, Italy.



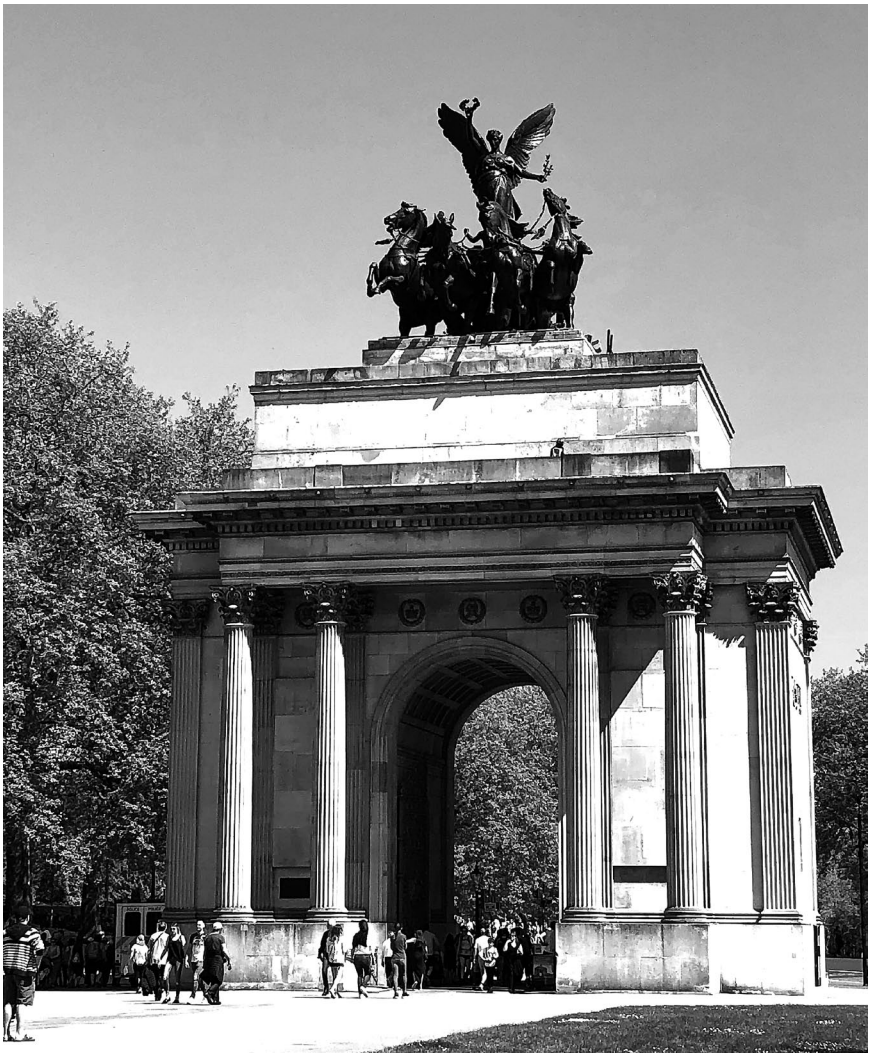
39. Placement of Caligula's obelisk in the center of Saint Peter's Square at the Vatican, Rome. H.S.



40.



40-41. Central placement of the Altar of the Fatherland, which includes the Tomb of the Unknown Soldier, the statue of Goddess Rome, and Vittorio Emanuele II on a horse. Monument of Vittorio Emanuele II, initial king of the union of Italy. Rome, Italy.



42. Central position of a statue of a four-horse chariot atop the Wellington Arch, Hyde Park, London, England. H.S.



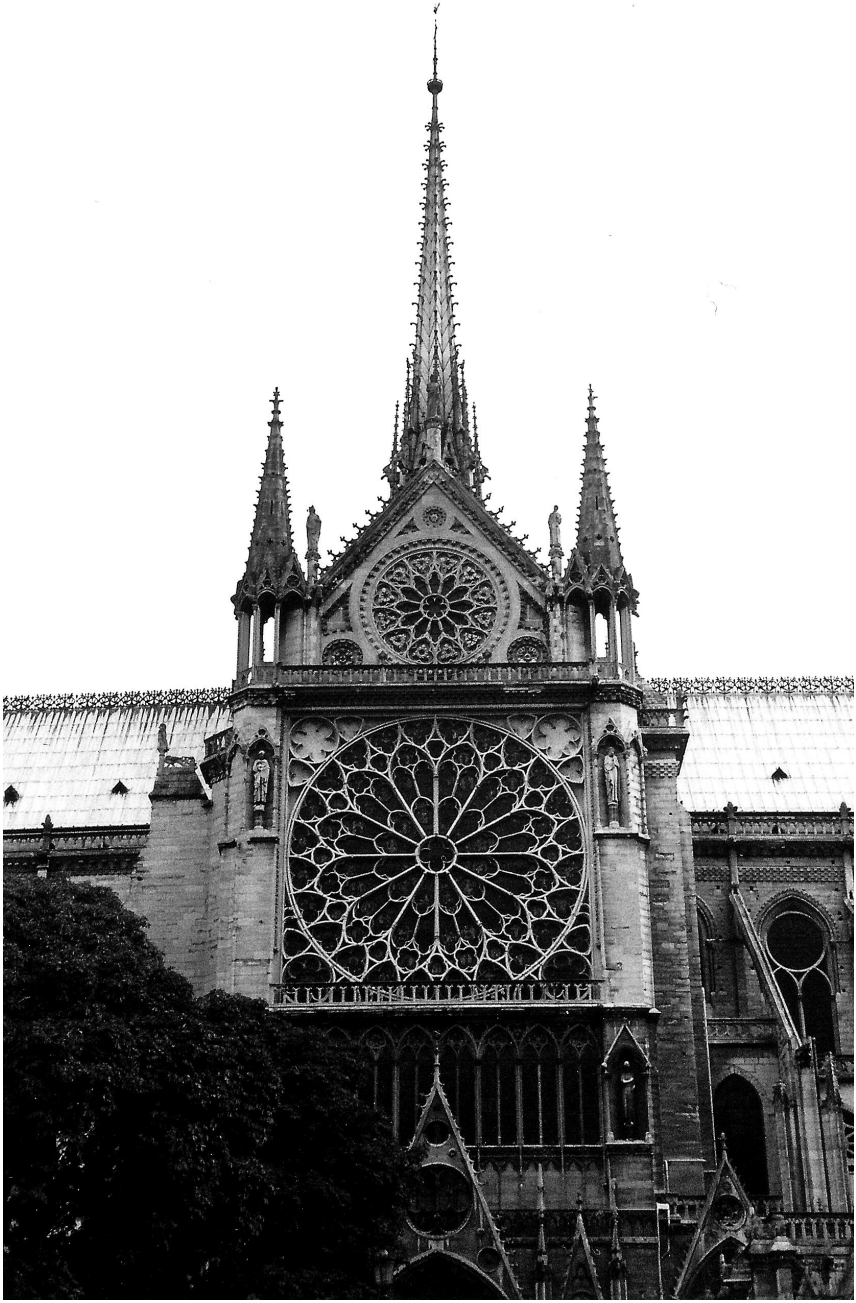
43. Central placement of the “crown” at the Crown Gate, Zwinger. Dresden, Germany. H.S.



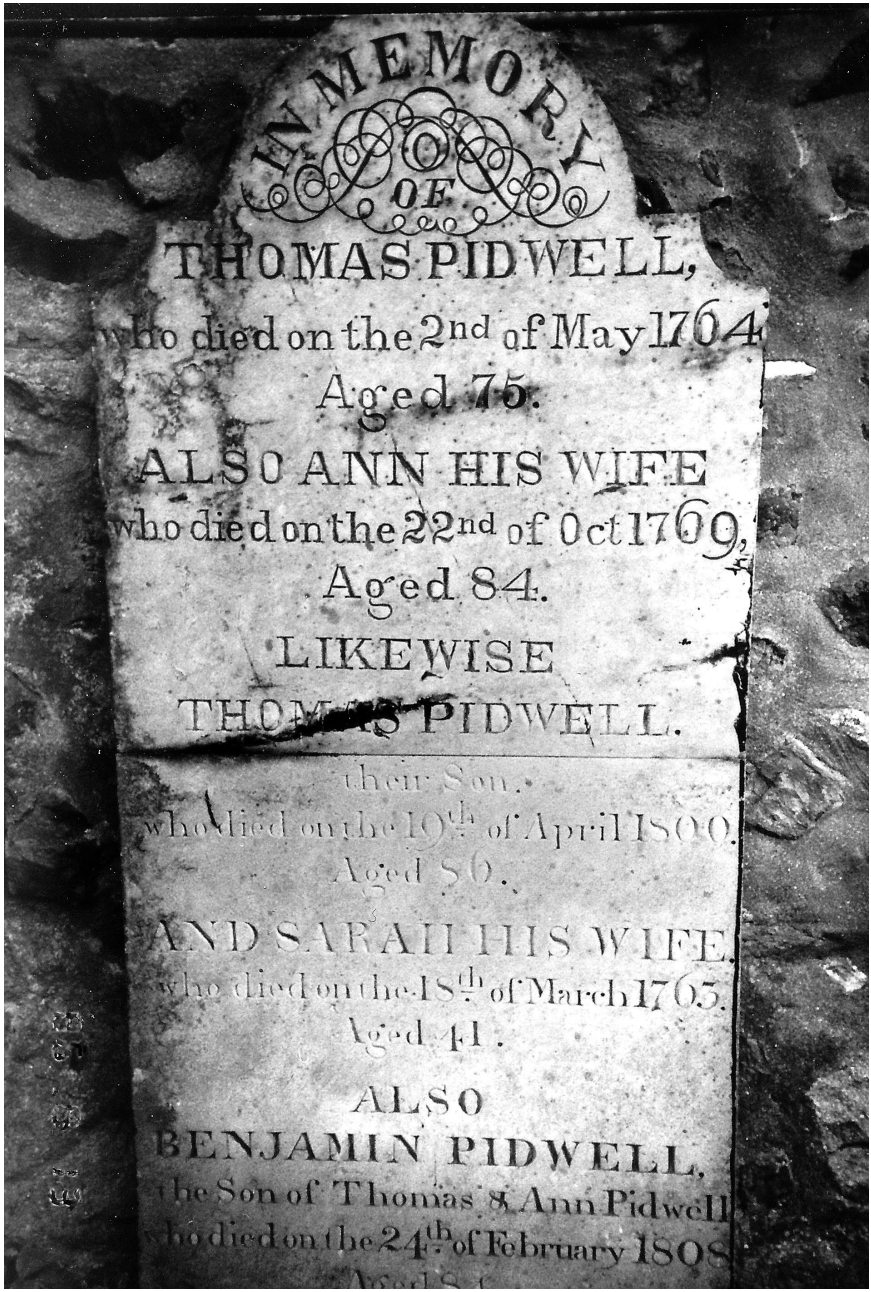
44.



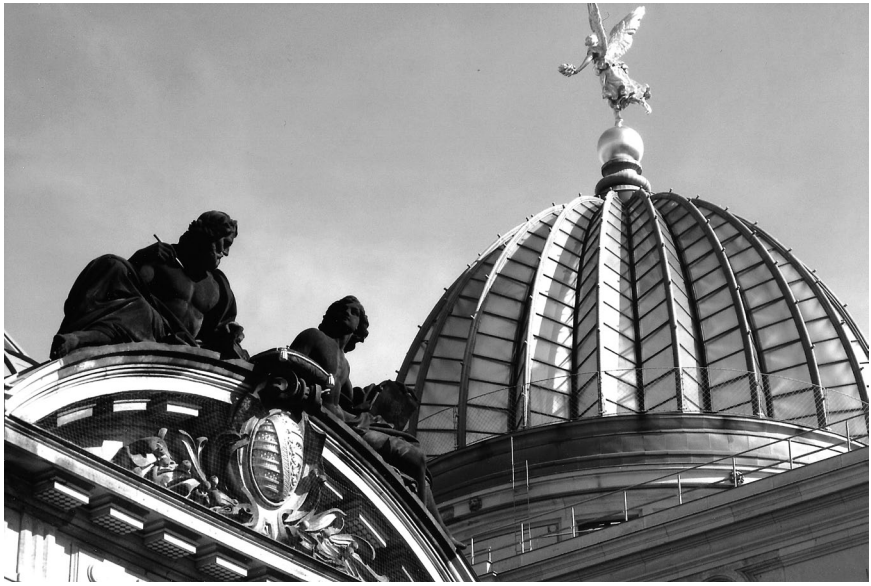
44-45. Centered clock, statue, and statue's arm over the entrance to a train station. Notice the symmetrical design. Luzern, Switzerland.



46. Centered circles and spire. Notice the symmetrical appearance. Notre Dame Cathedral. Paris, France.



47. The words and design are centered on the tombstone. Penzance, England. B.C.



48-49. Central placement of figures over an entrance and over the glass dome at the Academy of Fine Arts. Dresden, Germany. H.S.





50. (right) Centered entrances and lantern on top of the dome. Basilica dei Santi Pietro e Paolo. Rome, Italy.

51. (below) Centered bas-relief and name on the Palazzo dell'INA. Rome, Italy.





52. Central location of the figurehead of a dragon on the prow of a boat. Luzern, Switzerland.

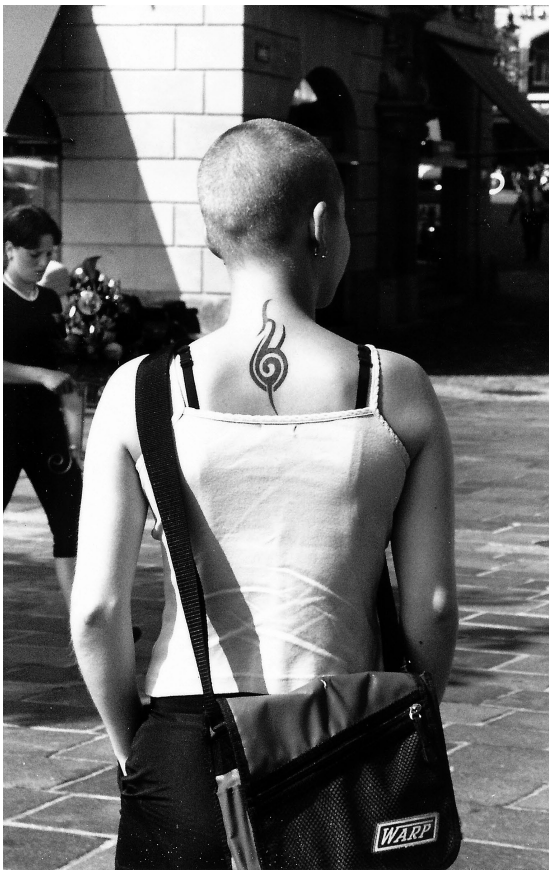
53. Central placement of a figurehead on the prow of a boat. Luzern, Switzerland.





54. (left)
Centered cross, windows, and door on a shrine. Greece.

55. (right)
Centered tattoo. Zurich, Switzerland.





56. (above) Centered lantern and spire at a hotel. Notice the symmetrical construction of Hotel Vitznauerhof, Vitznau, Switzerland.



57. (right) Centered dome and finial on a public toilet. London, England. H.S.



58. Placement of a popular statue, Aphrodite, in a central position. The Louvre, Paris.

1.4. Centering - Central Asia



59. Centered features of Rabat-i-Malik, the portal of the caravanserai on the Silk Road. Uzbekistan. M.D.

60. Central location of the statue of Kurmanjan Datka, Queen of the Alay, and the central placement of the top of the arch. Bishkek, Kyrgyzstan. M.D.



1.5. Centering - South Asia



61. Centered figure of Santinatha (Jain) with centered hands and decoration on chest. Notice the symmetrical design. 12th century AD. Possibly Rajasthan, Northern India. Victoria and Albert Museum, London, England.

62. (left) Central placement of the elephant and riders. 13th century AD. Western Deccan, India. The British Museum.

63. (right) Centered and symmetrical placement of jewels and ornaments in the ivory knife handle. 18th century AD. Andhra Pradesh, India. The British Museum.

1.6. Centering - Southeast Asia

64. (left)
Central placement of Buddha surrounded and protected by the seven headed Naga, or snake king. Notice the centered position of Buddha's hands.
12th century AD.
Cambodia. Guimet Museum, Paris, France.

65. (right)
Centered ushnisha, or "crown."
Buddha Maravijaya, 17th century AD,
Thailand. Guimet Museum, Paris, France.



66-67. Centered star and circular design. Bronze drum. 1st millennium BC, Dong Son, Vietnam. Guimet Museum, Paris.





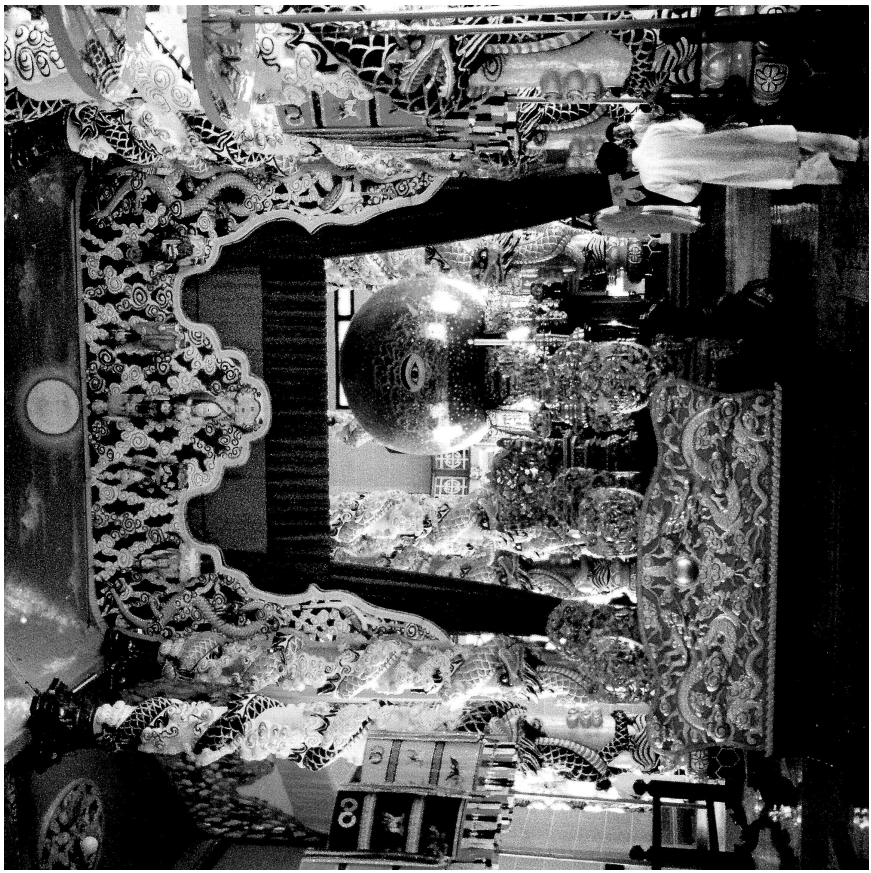


68-69. Centered hands and headwear. Nias, Indonesia. The Louvre, Paris.

70.

71.

70-72. Centered eye in the design in a window and in the sphere in the Cao Dai Holy See temple. This represents the all-seeing eye of the Supreme Being. Tay Ninh, Vietnam. H.H.



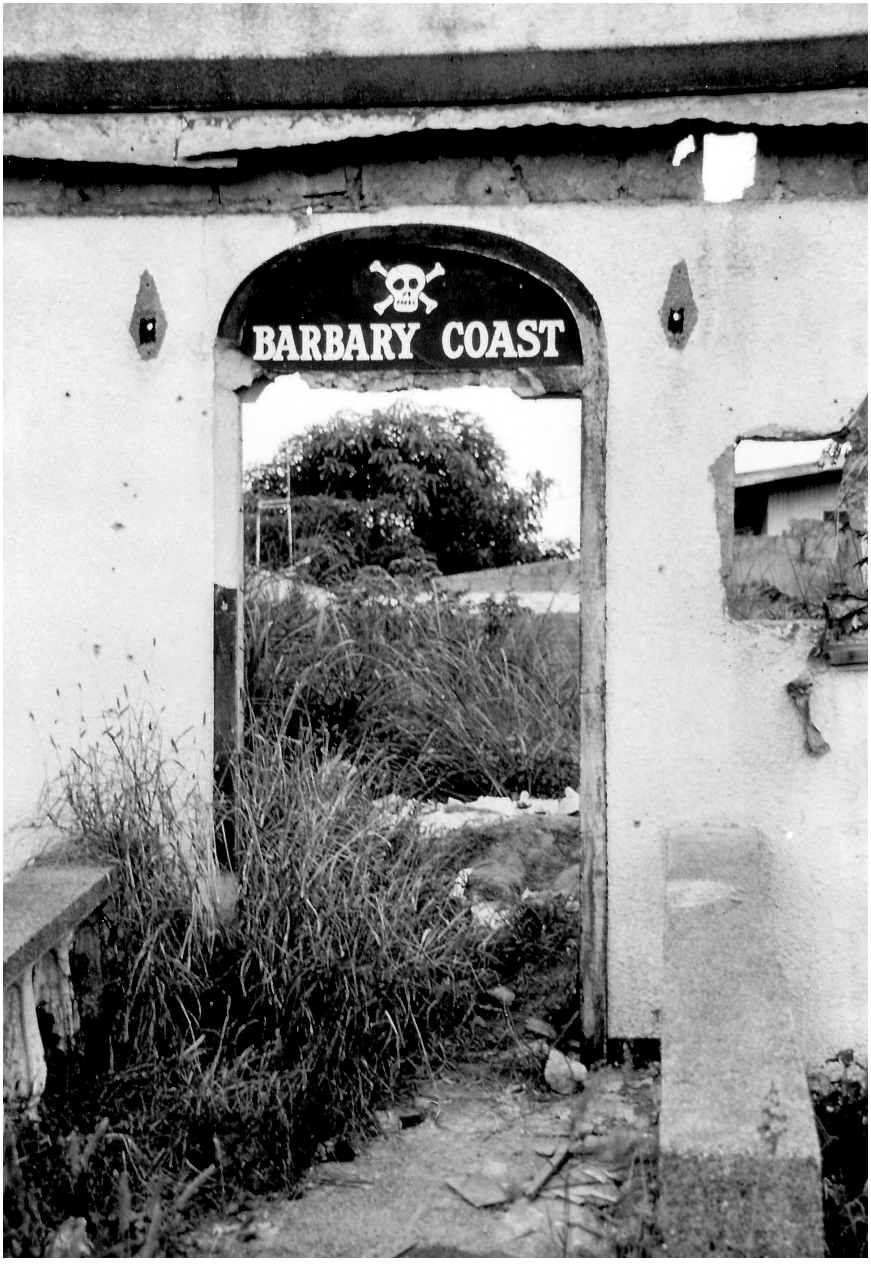
72.



73. Raised centers of a stupa and shrines. Vietnam. H.H.



74. Centered decorations, words, and windows on the front of buildings in a temple compound. Circular canopy centered over the figure's head and a circular mirror centered behind it. Vietnam.

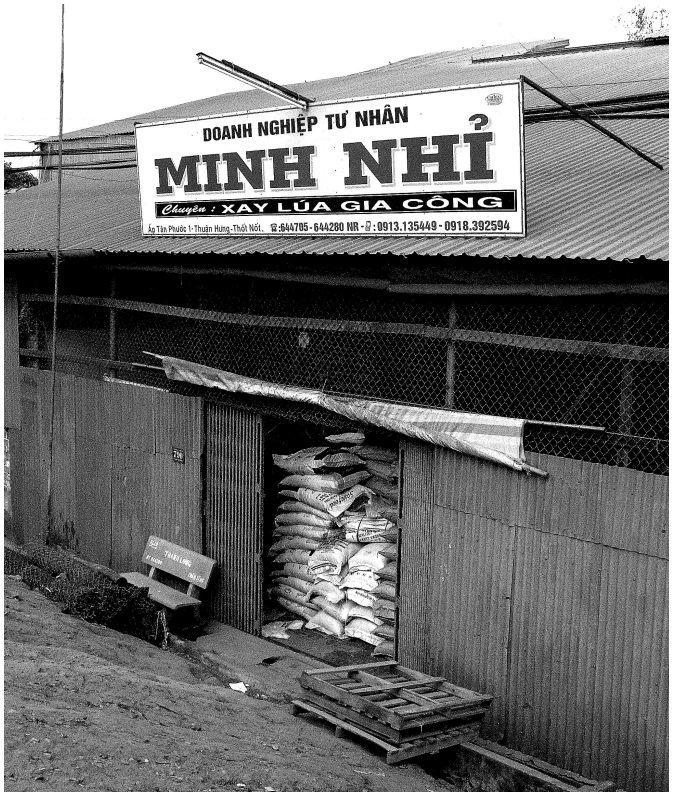


75. Centered symbol and name over the doorway of a bar that is no longer there. Angeles, the Philippines. H.S.



76. Centered lines of words on a sign that is approximately centered over a toilet. The sign says, “When you finish, remember to flush to maintain cleanliness for everyone.” Vietnam.

77. Centered lines of words on the sign at a rice processing mill. Vietnam.



78. Centered symmetrical design on the back of a bus. Vietnam.

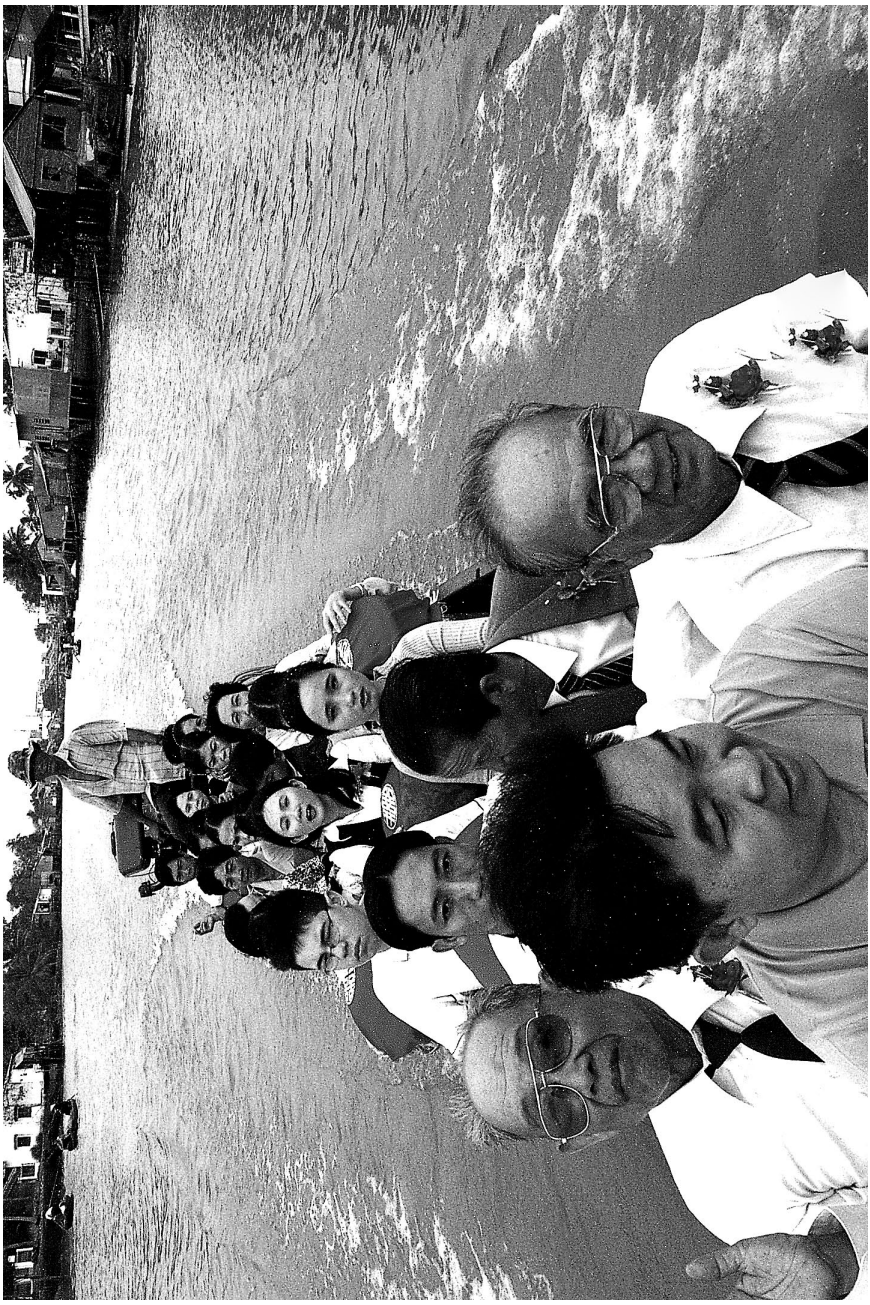




79.
Centered address and lines of words on the sign for a community market center. Phu An, Can Tho Province, Vietnam.



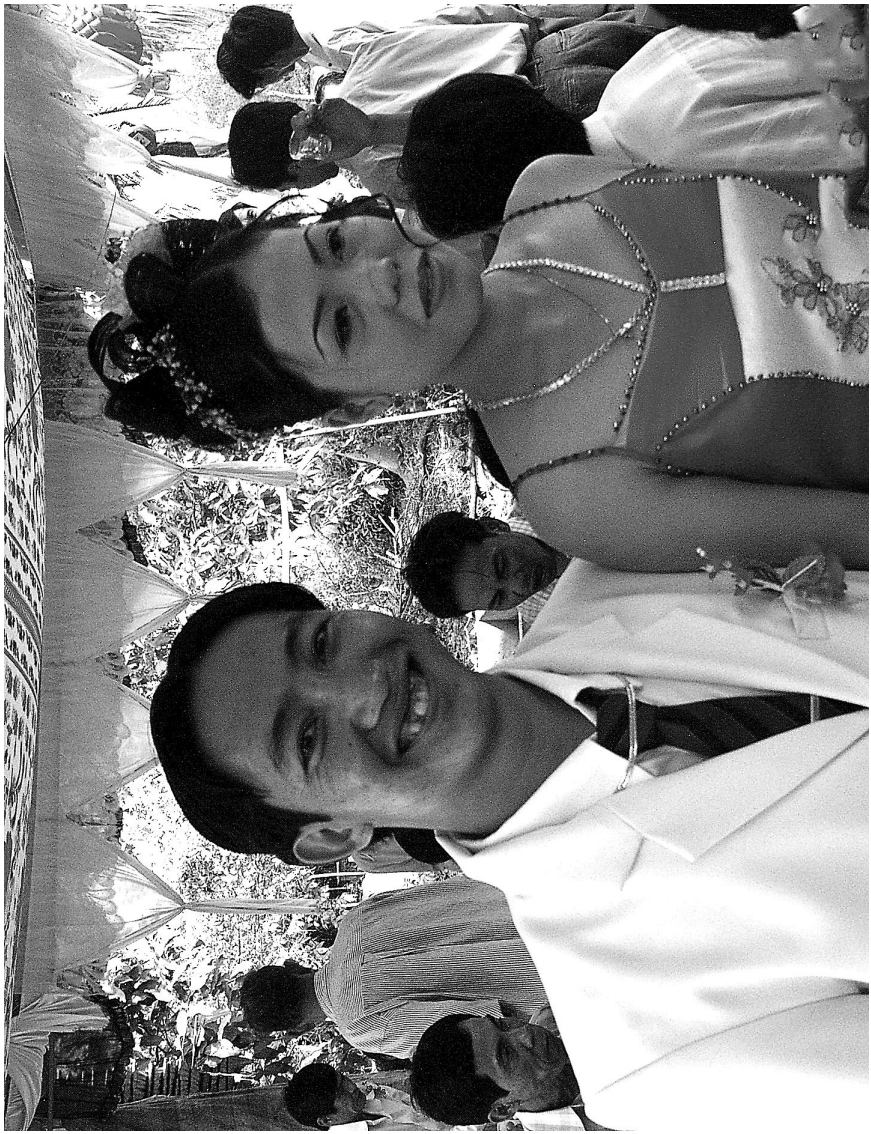
80-83.
Wedding party carries gifts from the groom's family. Each gift is covered with a cloth with a centered design. Vietnam. A.H.



81.



82.



83.

1.7. Centering - East Asia

84-85.
Centered positions of the hands of Zen monks. 16th century, Japan. Guimet Museum, Paris.



86. Seated monk with centered hands. 10th-12th century, Song Dynasty. China. Guimet Museum.

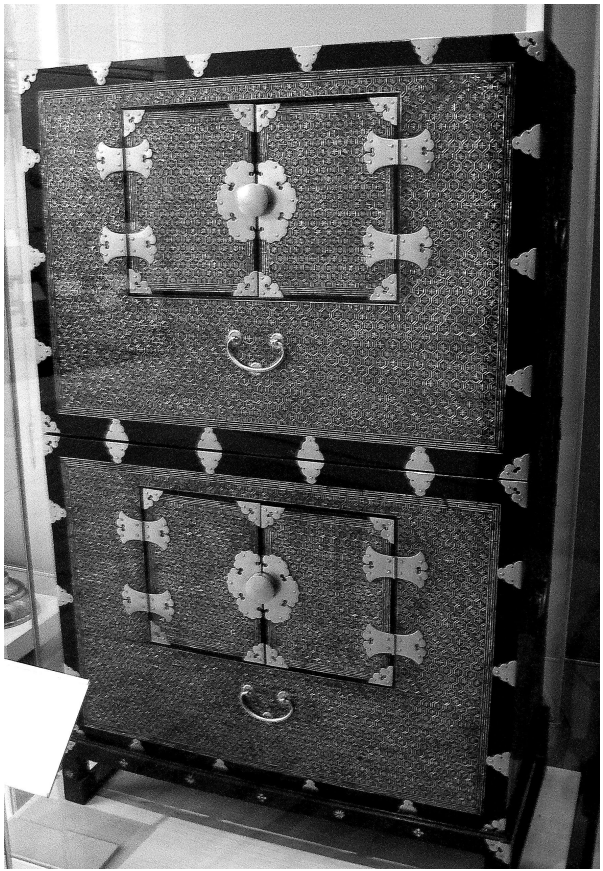


87. Centered circular design on a doorway. Meiji Jingu Shrine, Tokyo, Japan. E.T.

88.
Central position of a giant lantern. Sensoji Temple, Tokyo, Japan. E.T.



89. Centered placement of a giant straw slipper. Sensoji Temple, Tokyo, Japan. E.T.



90. (left) Centered doors on a chest. 19th century AD, Joseon Dynasty, Korea. Royal Ontario Museum.



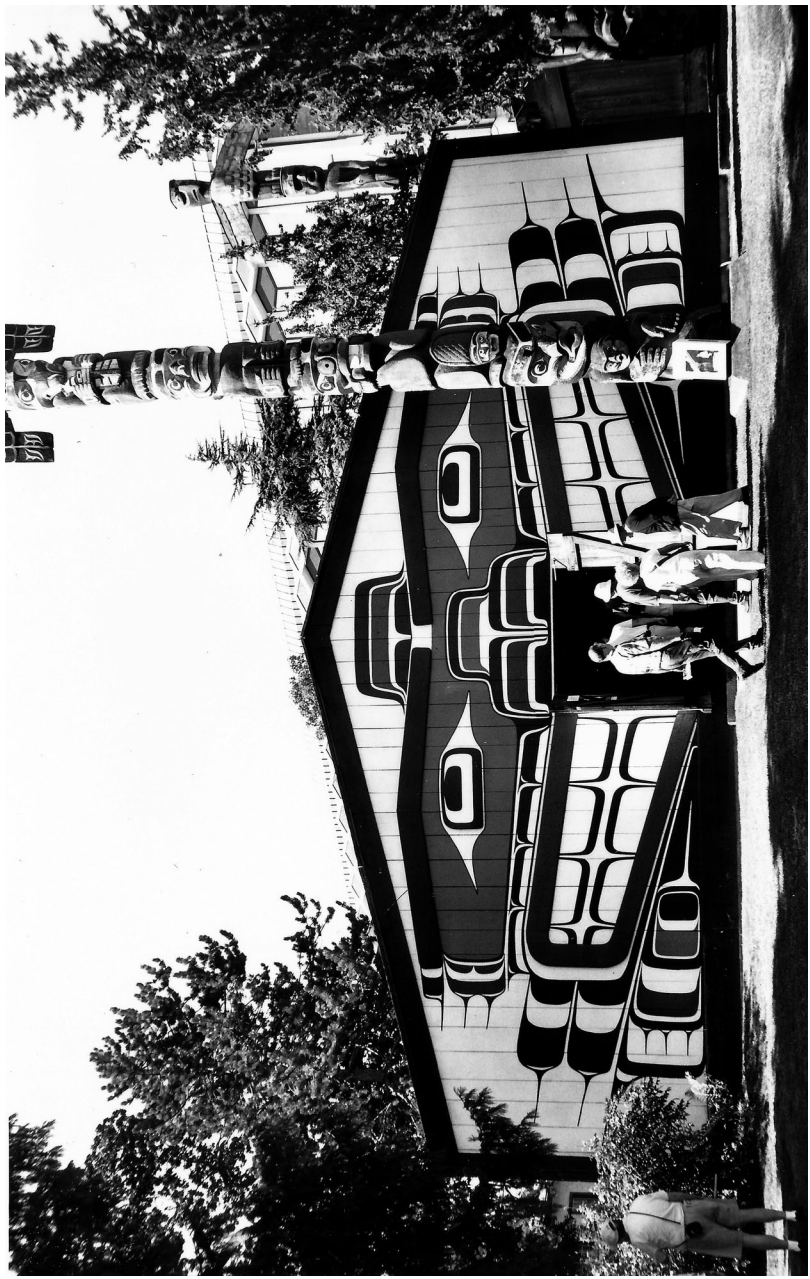
91. (right) Centered lines of words. Chinatown, Toronto, Ontario.



92. Central placement of a picture of Mao Tse Tung. Forbidden City, Beijing, China. M.D., H.S.

1.8. Centering - The Americas

93. Central position of the temple on top of El Castillo pyramid. 1050-1300 AD. Chichen Itza, Mexico. U.K., E.T.



94. Central position of the design and the entrance to a native cultural centre. Notice the symmetry of the design. Mungo Martin Aboriginal Longhouse. Thunderbird Park, Victoria, British Columbia.



95. Central placement of a shark design on a mortuary pole. Haida. Museum of Anthropology at the University of British Columbia, Vancouver, British Columbia.



96. Centered cross and steeple on a church. Notice the symmetrical design of the church. King's County, PEI.



97. Central position of the flag on the Horace H. Rackham Educational Memorial Building. Notice the symmetrical design of the building. Detroit, Michigan.

98. (left)
Centered tops of buildings. Chicago, Illinois, USA.

99. (right)
Cow placed in the center of the roof in order to advertise Cows Ice Cream store. Cavendish, PEI.





100. (left) The words on a sign for a motel are centered on the sign. Charlottetown, PEI.

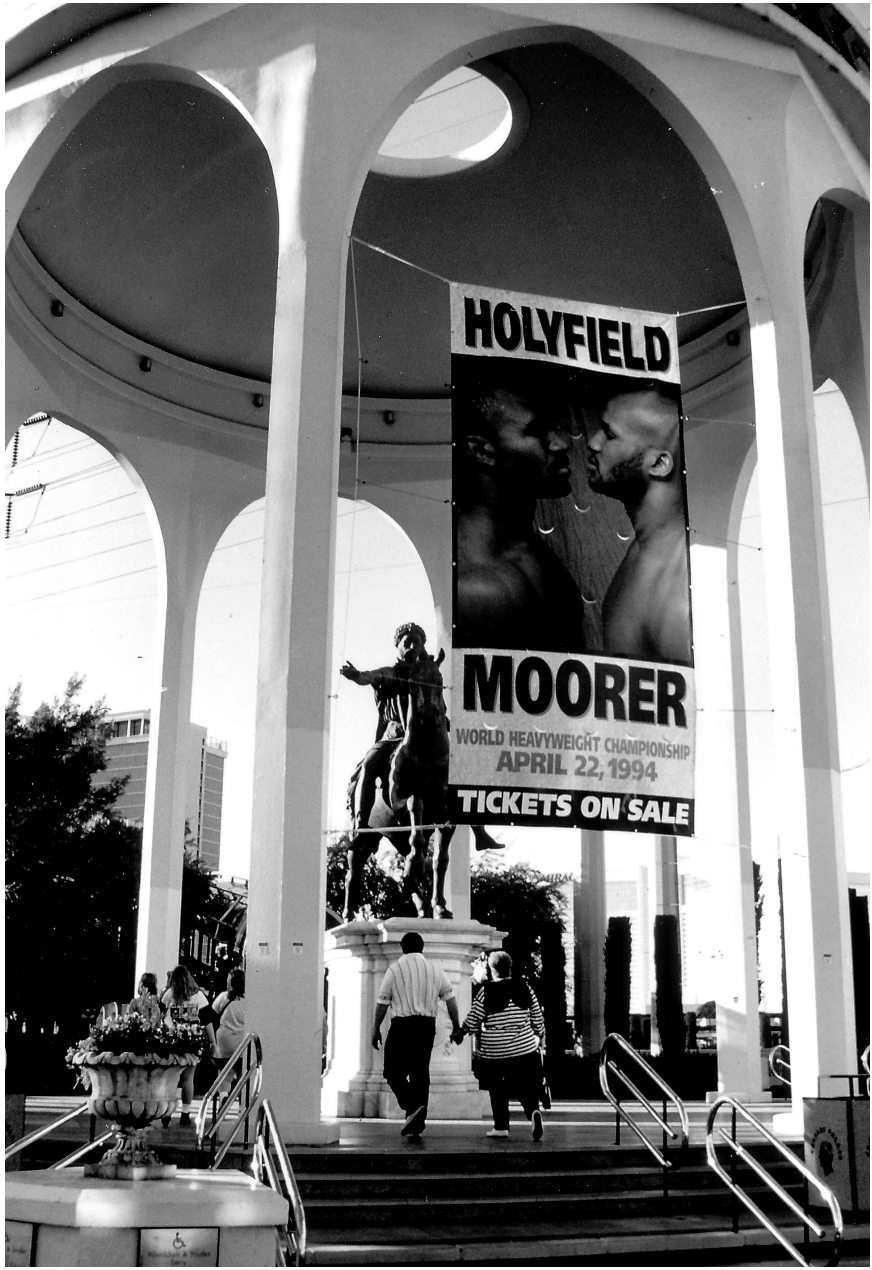
101. (above) The names of businesses are centered on the outside of the building where the businesses are located. Charlottetown, PEI.



102. Specific services performed at a garage are identified and centered above each of the entrances for vehicles. Charlottetown, PEI.



103. Vertical signs centered in each of the windows. Charlottetown, PEI.



104. Central position of the statue, the circular opening above the statue, the tops of the arches between the columns, and the boxing advertisement suspended between the two columns. Las Vegas, Nevada, USA.

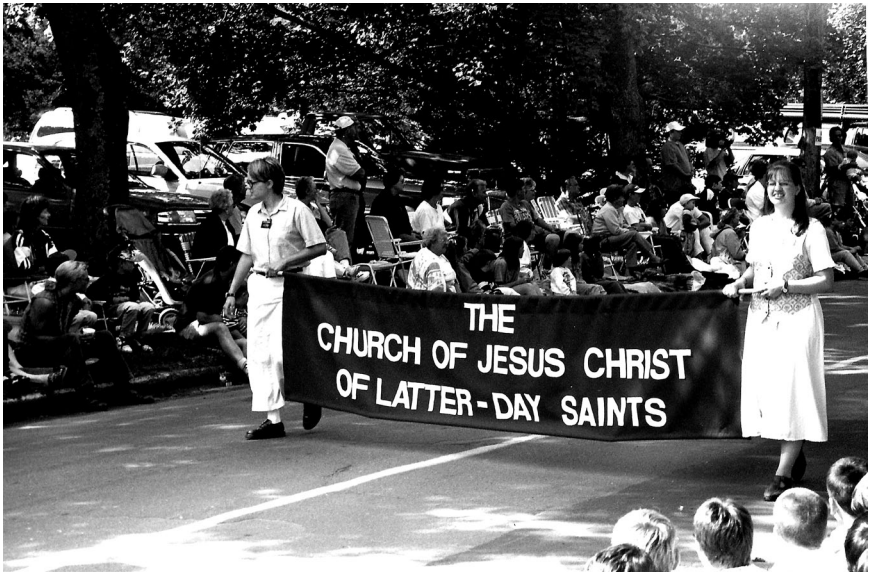


105. Centered and symmetrical designs above the entrance to a gambling casino. Las Vegas, Nevada, USA.





106-107. Centered positions of the entrance, motorcycle decor, and name of the cafe. Las Vegas, Nevada, USA.



108. Words centered on a banner carried in the Old Home Week parade. Charlottetown, PEI.

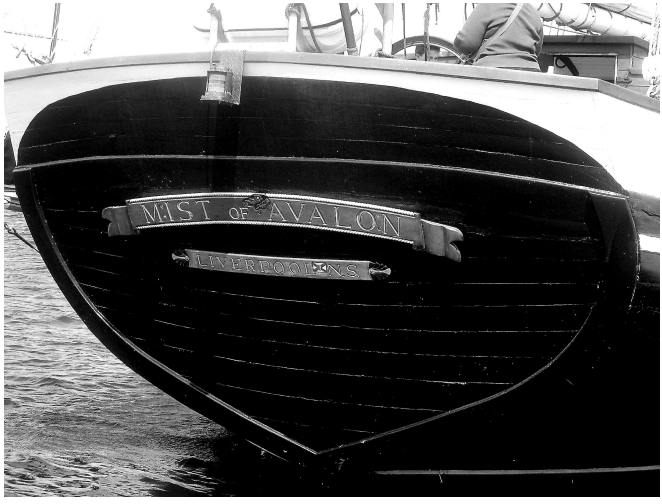
109. Car with a peace symbol centered on the back window. Charlottetown.





110. (left)
Centered figurehead on the prow of a sailing ship. Charlottetown, PEI.

111. (below)
Centered names of the sailing ship (Mist of Avalon) and its port (Liverpool, Nova Scotia) on the stern. Canada.



112. (left) The picture and the words are centered on the sign. York, PEI.

113. (right) The words are centered on the telephone company's sign, and the sign is centered on the door. Charlottetown, PEI.

114. (left) Centered placement of the lamp in the picture, and the box of tissues beneath it. Hotel room in Detroit, Michigan. USA.

115. (right) Centered placement of the figures and the ribbon on a wedding cake.

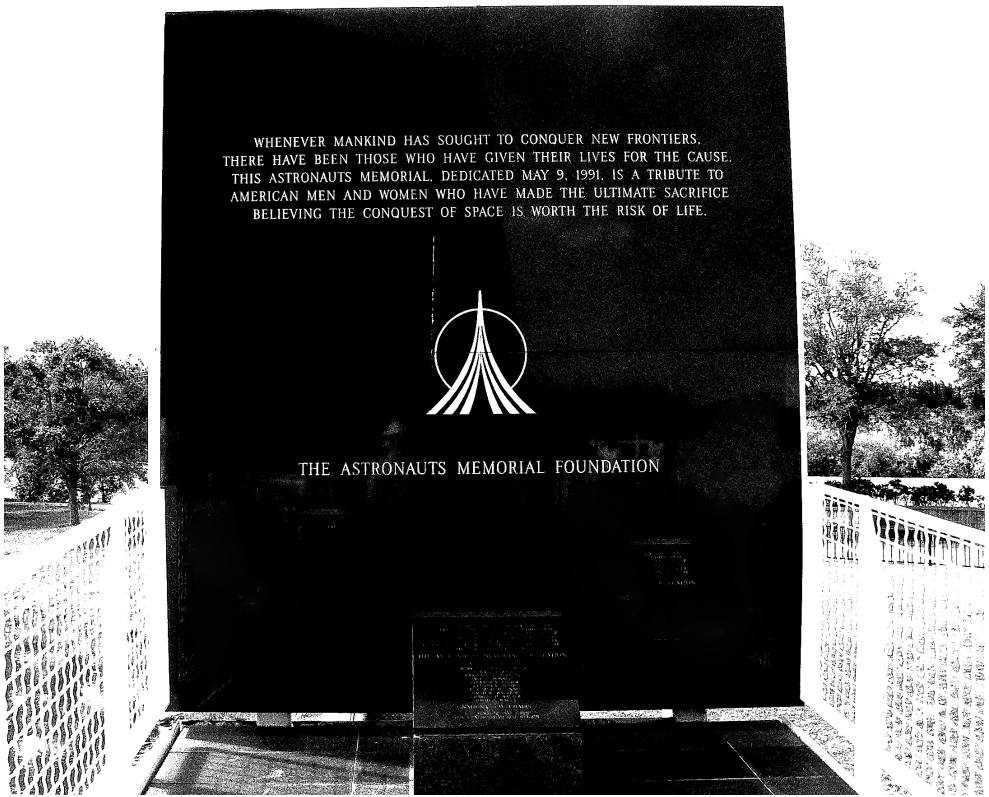
116. Large plastic banana centered in a display of bananas in a supermarket. Charlottetown, PEI.

117. (left)
A star is centered on a sweater. Notice the use of equidistant horizontal lines, and that the top point of the star is centered which gives the star a symmetrical appearance. Charlottetown, PEI.

118. (right)
A symmetrical design is centered on the infant's outfit. Notice the horizontal lines. Vancouver, British Columbia. V.H.

119. (left)
Heart centered on a top. Notice the use of equidistant horizontal lines and that the heart is placed with its point centered and is therefore symmetrical. Charlottetown, PEI.

120. (right)
Central position of the design on the T-shirt. Notice the solid color of the T-shirt and the concentric circles in the design. Charlottetown, PEI.



121.
Centered placement of words and emblem. Memorial to the astronauts who have lost their lives during the development of the US space program. Notice the rectangular shape of the memorial. NASA. Cape Canaveral, Florida.

122. (left) Sculpture centered on a circular base. Santo Domingo, Dominican Republic.

123. (right) Central placement of words on a sign outside a restaurant. Notice the rectangular components. Boca Chica, Dominican Republic.



124. Centered bust, symbols, and words. Notice the rectangular memorial stone and platforms. Monument to George Washington. Dominican Republic.

2. Consistency

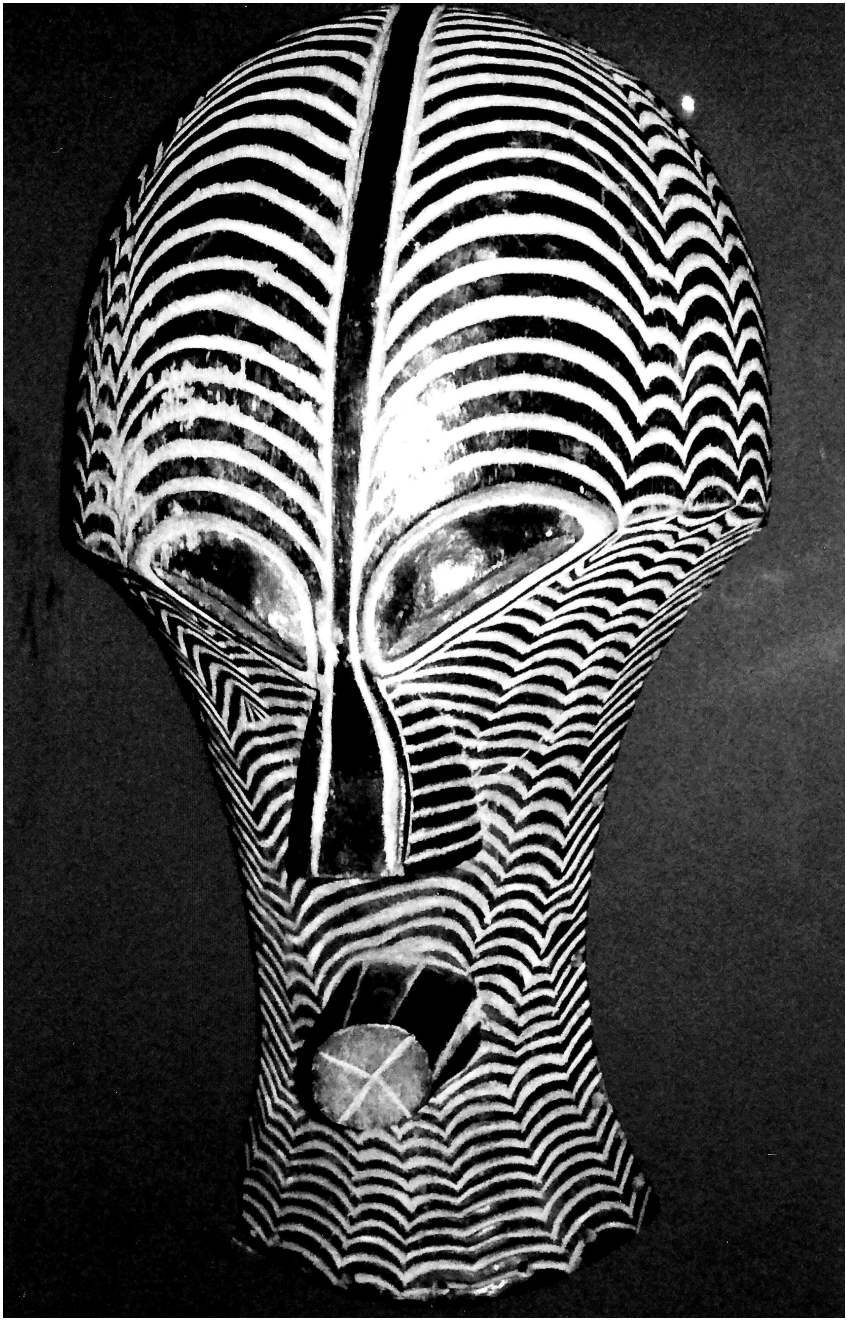
Consistency occurs when phenomena are similar, but different. When they are similar they share some characteristics or features, such as the same color, size, shape, material, theme, style, pattern, motif, etc. Consistency involves similarities, but also differences. In the case of consistency one or more characteristics is different, such as color, size, shape, material, etc. When there are no differences, we are dealing with repetition instead of consistency.

2.1. Nature 111
2.2. Africa 112
2.3. The Middle East 118
2.4. Europe 145
2.5. Central Asia 187
2.6. South Asia 191
2.7. Southeast Asia 193
2.8. East Asia 210
2.9. Oceania 225
2.10. The Americas 230
2.11. The Caribbean 328
2.12. Increasing consistency 331

2.1. Consistency - Nature

125. Similar but different spots on a giraffe. H.S.

2.2. Consistency - Africa



126. Sets of lines in different directions. Mask. Songye, Democratic Republic of Congo. Horniman Museum.



127. Sets of lines in different directions. Mask. Songye, Democratic Republic of Congo. The British Museum.



128-129. Similar features on headwear. Ekoi, Nigeria. The British Museum.



129.

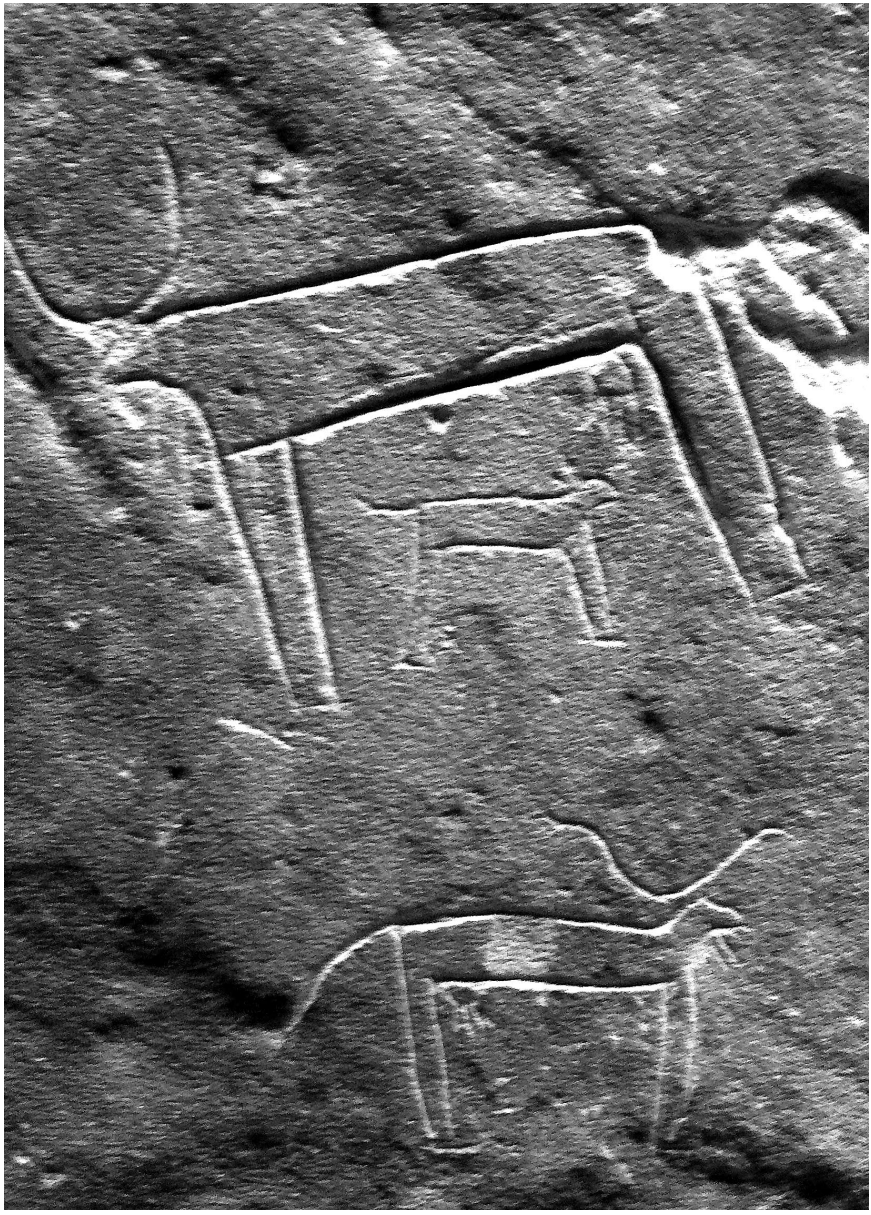


130-131.
Similar style on plaques. 16th century AD. Benin, Nigeria. The British Museum.



131.

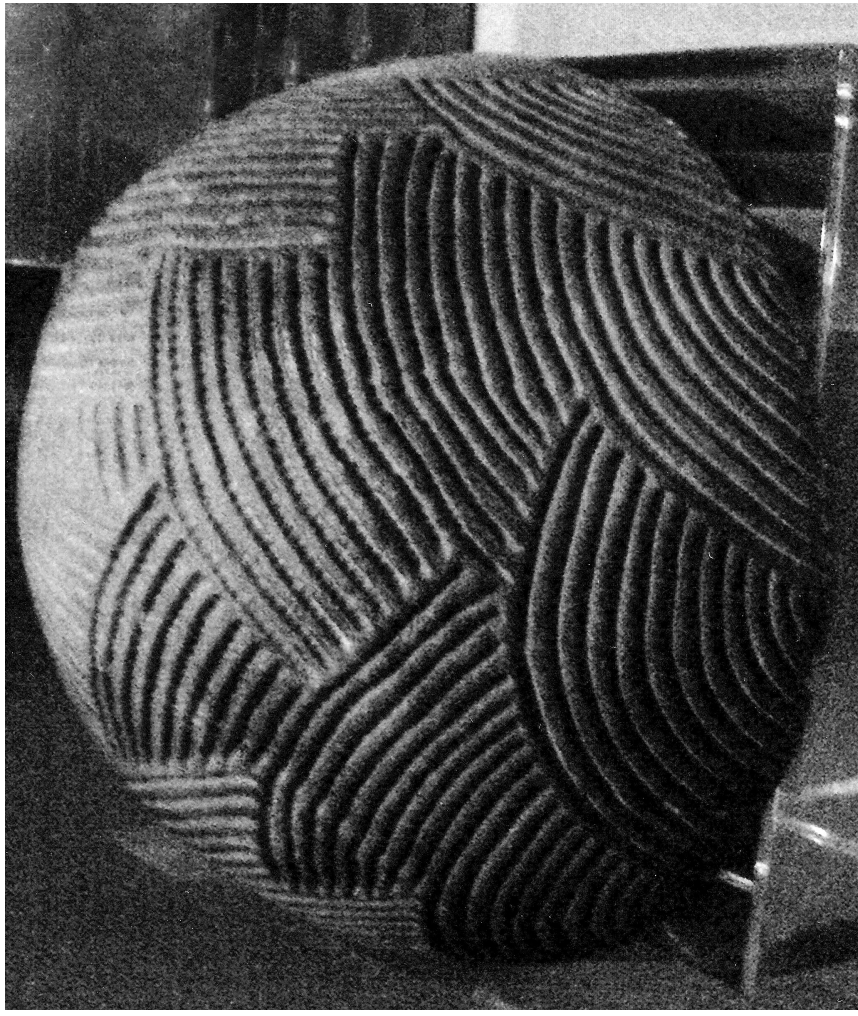
2.3. Consistency - The Middle East



132. Rock carvings of similarly drawn animals. 6th millennium, Nile Valley. Nubian Museum, Aswan, Egypt.

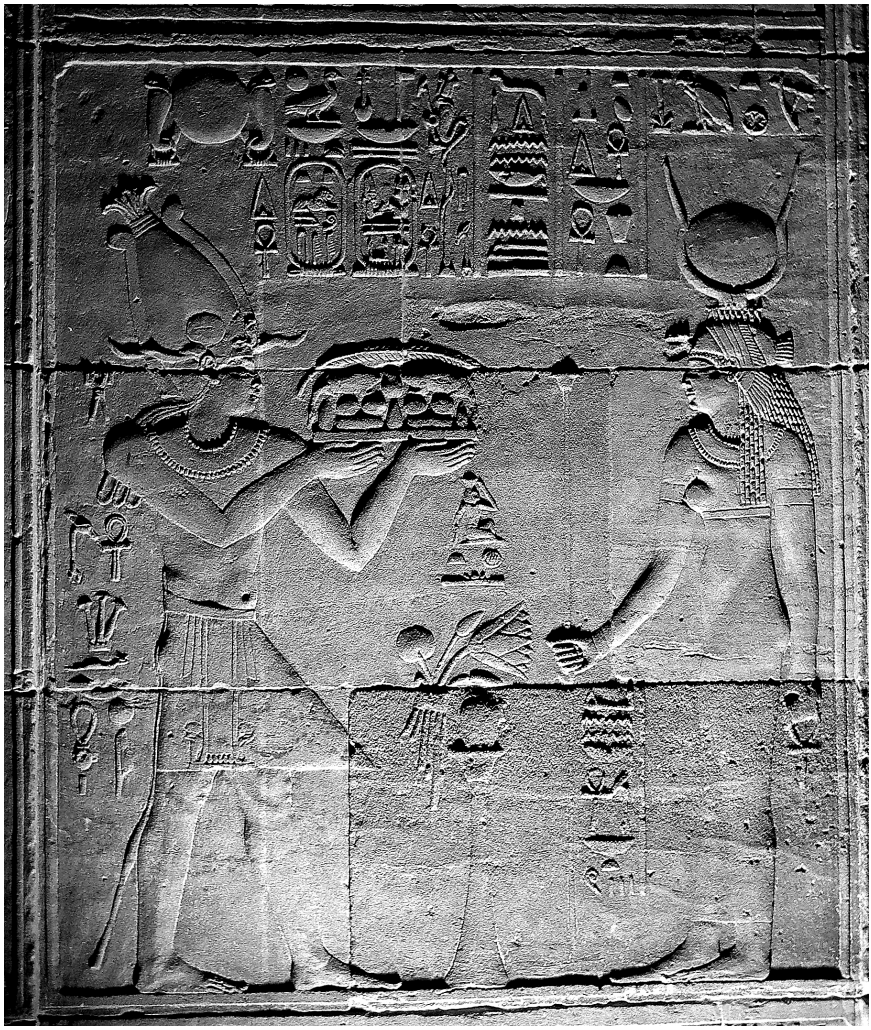
133. Similar bullheads from Çatalhöyük, a Neolithic settlement from 7500 to 5700 BC. Museum of Anatolian Civilizations. Ankara, Turkey.

134. Progressively smaller, but similarly shaped, tiers on the Step Pyramid of Djoser. 3rd millennium BC. Saqqara, Egypt.

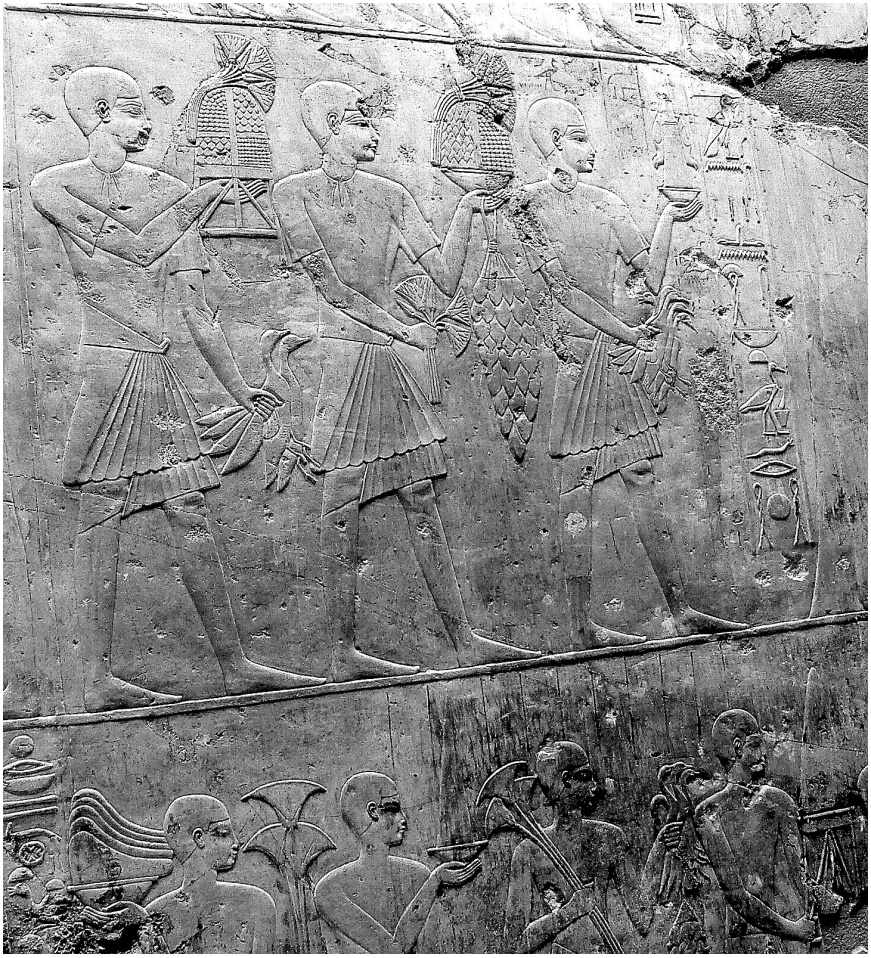


135.
Sets of lines curved in different directions.
3500 - 2500 BC,
Group - A. Pottery bowl.
Nubian Museum,
Aswan, Egypt.

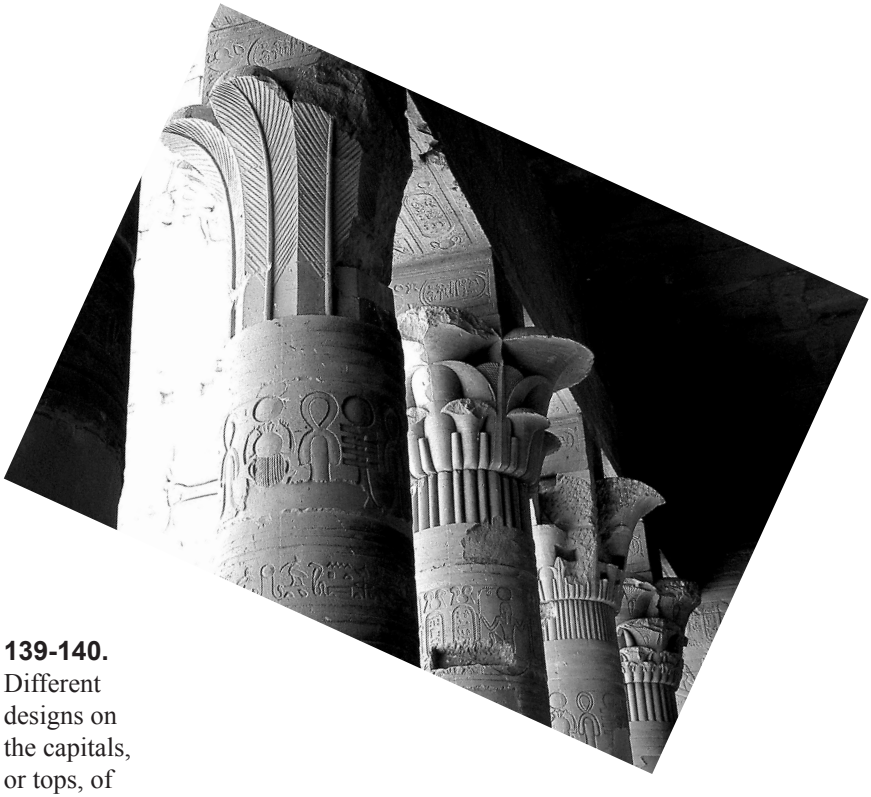
136-137.
Similar style for different figures, including their legs, arms, and hands. Philae, Agilkia Island, Egypt.



137.



138. Similar figures carrying different items. Tomb of Amonchopeshfu, Valley of the Queens, Thebes, Egypt.



139-140. Different designs on the capitals, or tops, of columns. Philae, Agilkia Island, Egypt.

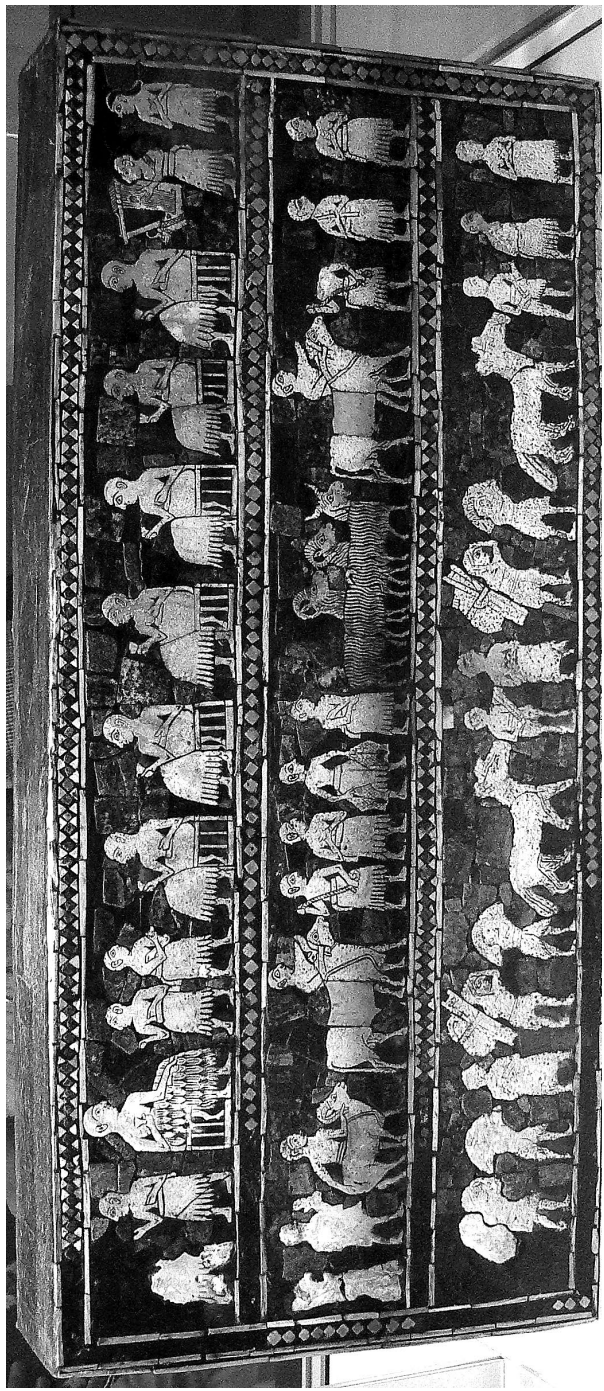




141. Similar figures arranged in a circle. Luxor, Egypt.



142. A set of similar containers for different internal organs that would be needed in the afterlife. 1st millennium BC, Egypt. The Louvre, Paris.



143. Panel of a banquet with the king, guests, musicians, and a procession of workers leading animals and carrying various kinds of food. Standard of Ur. 3rd millennium BC, Sumer. The British Museum, London.



144-148. Various hunting scenes of captive lions. Notice that the lions are in different postures. 7th century BC, Assyria. The British Museum.



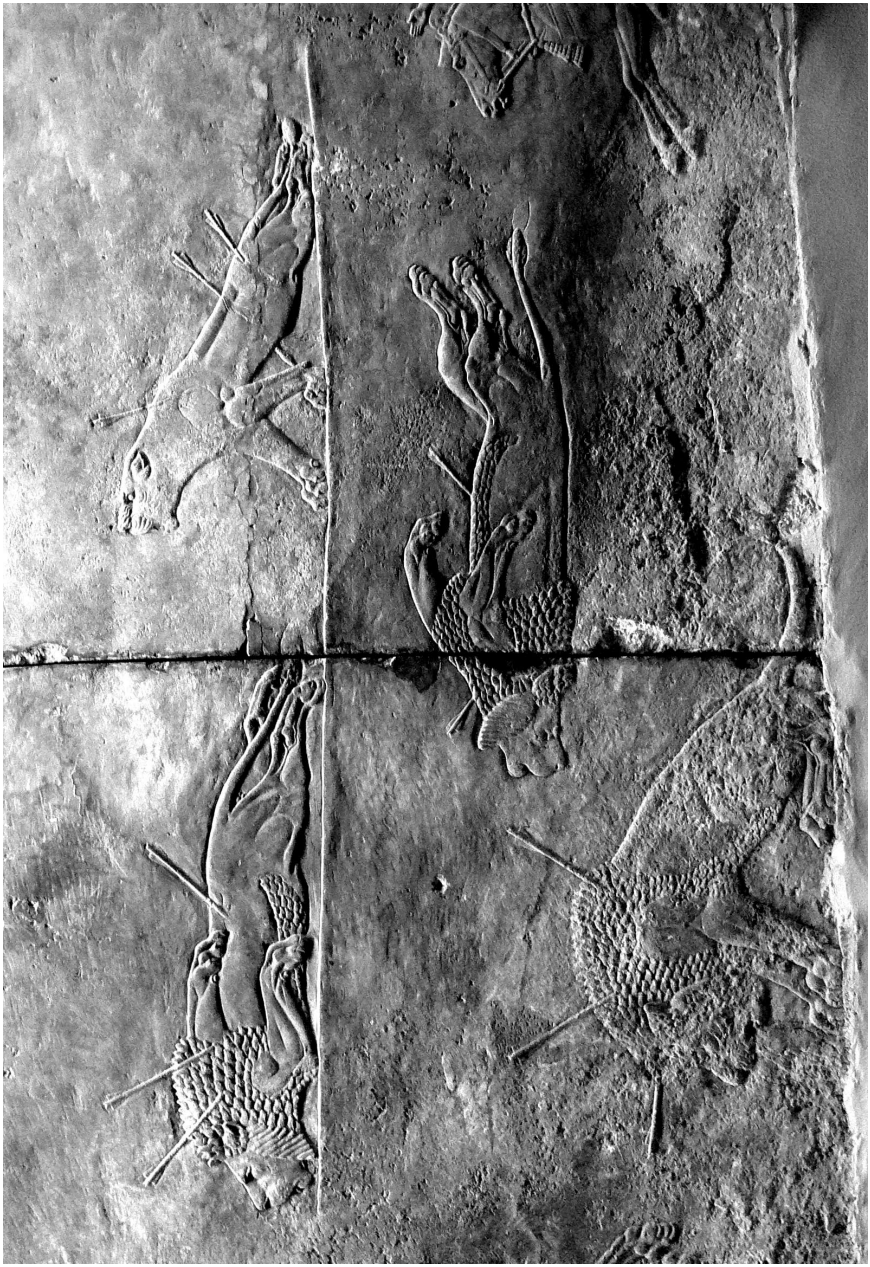
145.



146.



147.



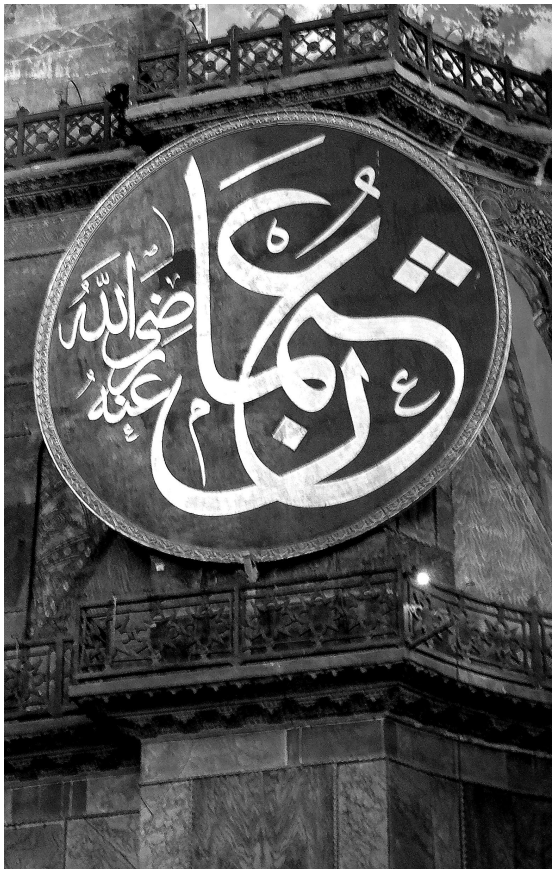
148.

149.
Musicians with different musical instruments. 8th century BC, Aramean. Istanbul Archaeological Museum. Istanbul, Turkey.

150-152.
Similar Hittite libation vessels. 2nd millennium BC. Museum of Anatolian Civilizations. Ankara, Turkey.



153.

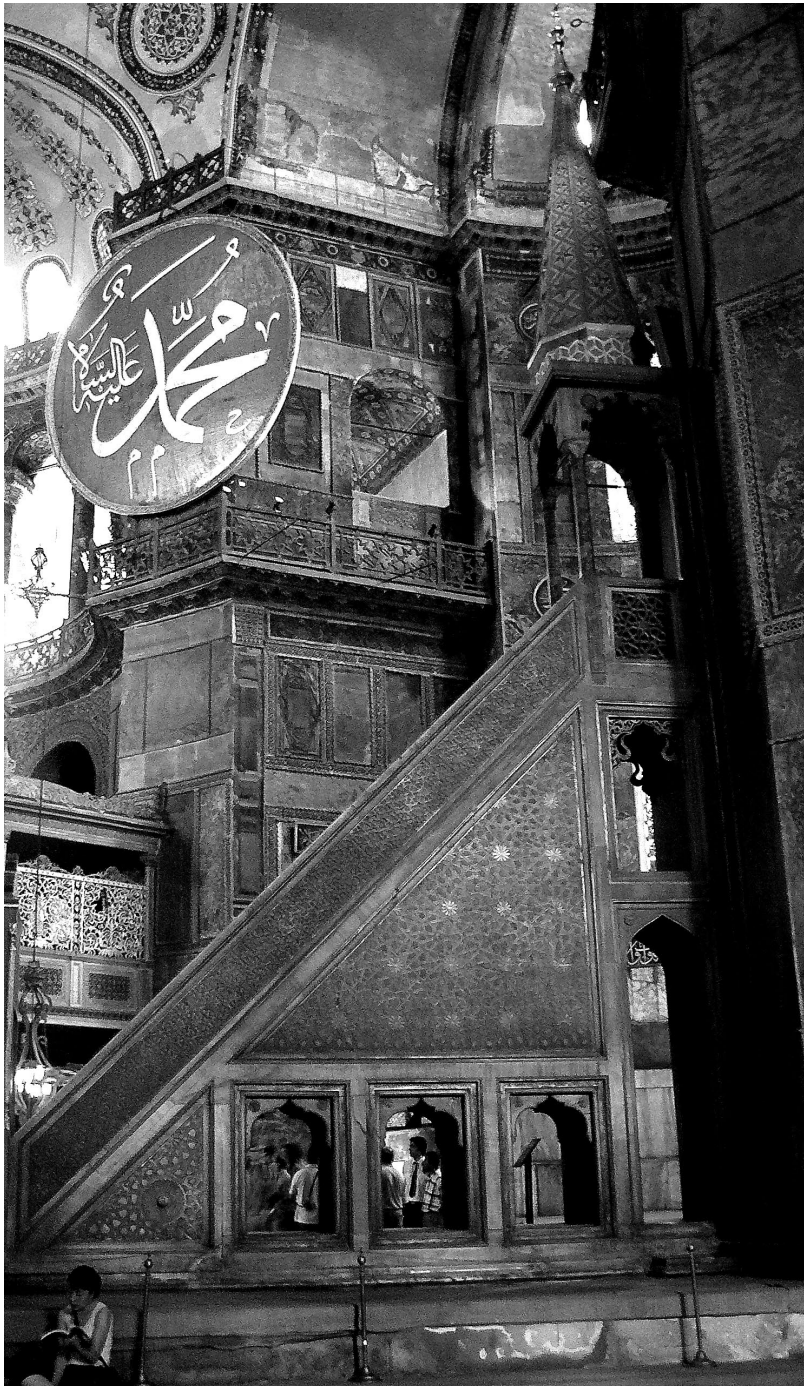


154.

155.



153-158.
Medallions with different inscriptions and names within Hagia Sophia. Istanbul, Turkey.

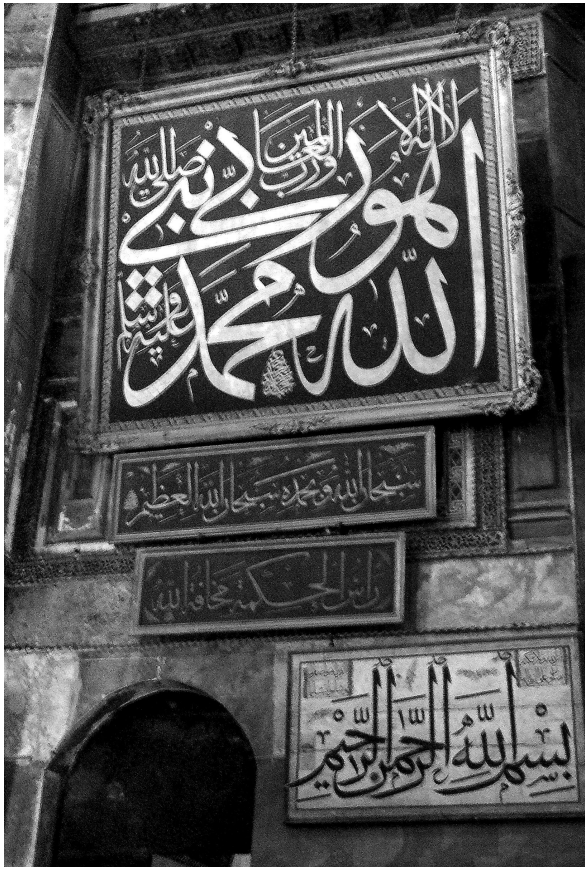


156.

157.


سیدنا عمر رضی اللہ عنہ

158.


لا اله الا الله محمد رسول الله
سبحان الله وبحمده سبحان الله العظيم
رأس الحكمة مخافة الله
بسم الله الرحمن الرحيم



159. Various rosettes on a pitcher. 18th-19th century. Ceramics Museum, Istanbul, Turkey.



160.

161.



160-162. Use of different sizes of triangles in the decoration of a building, a fence, and a gate. Egypt.



162.

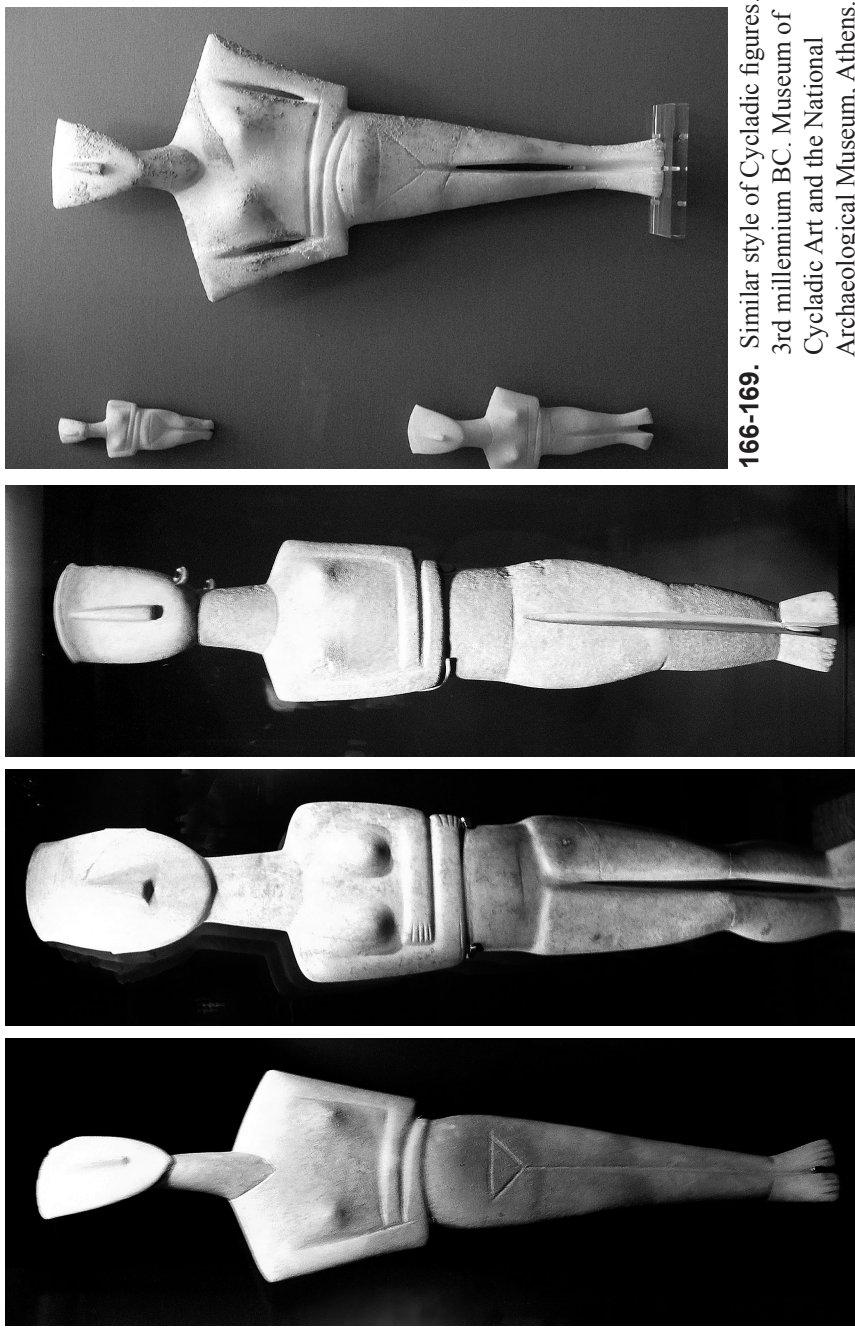
163-164. Figures of delivery agents on the façade and in the window of a UPS (United Parcel Service) store. Istanbul, Turkey.



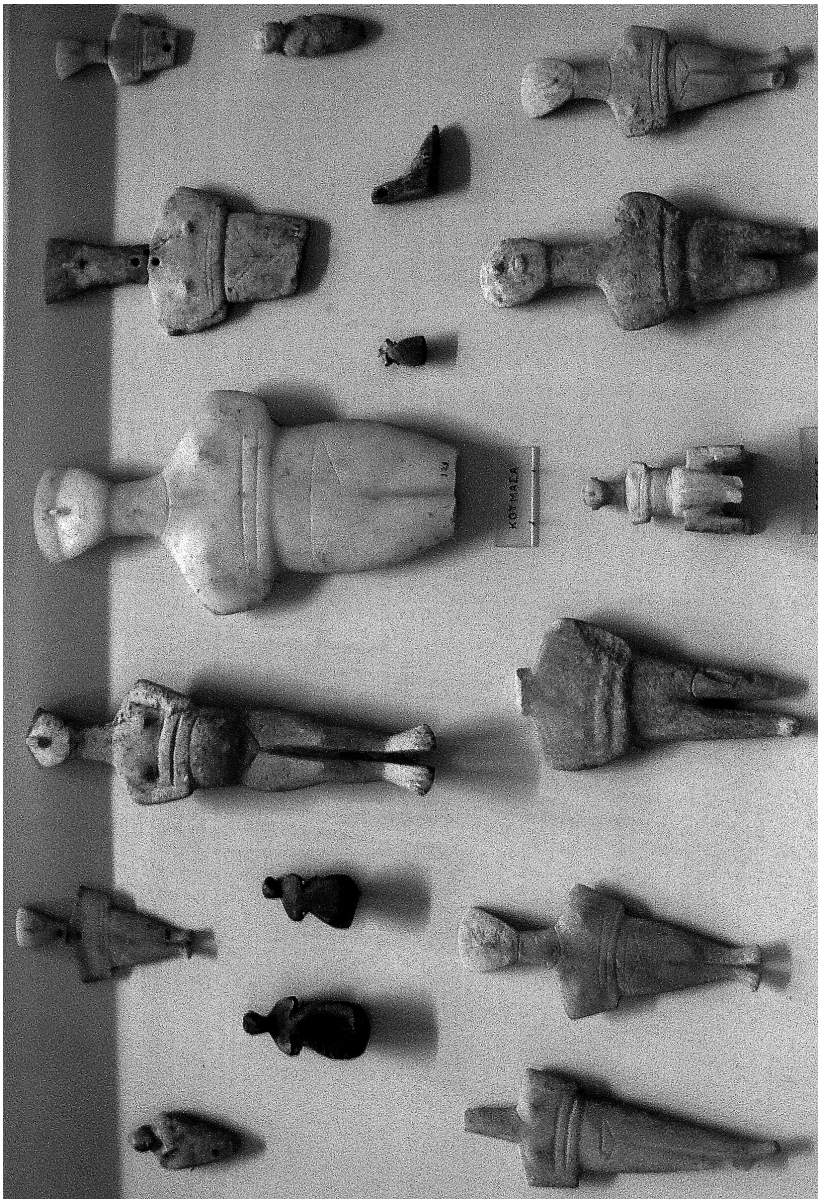
164.

165. Partitions fanned out in different directions in the ceiling of a museum. Museum of Anatolian Civilizations. Ankara, Turkey.

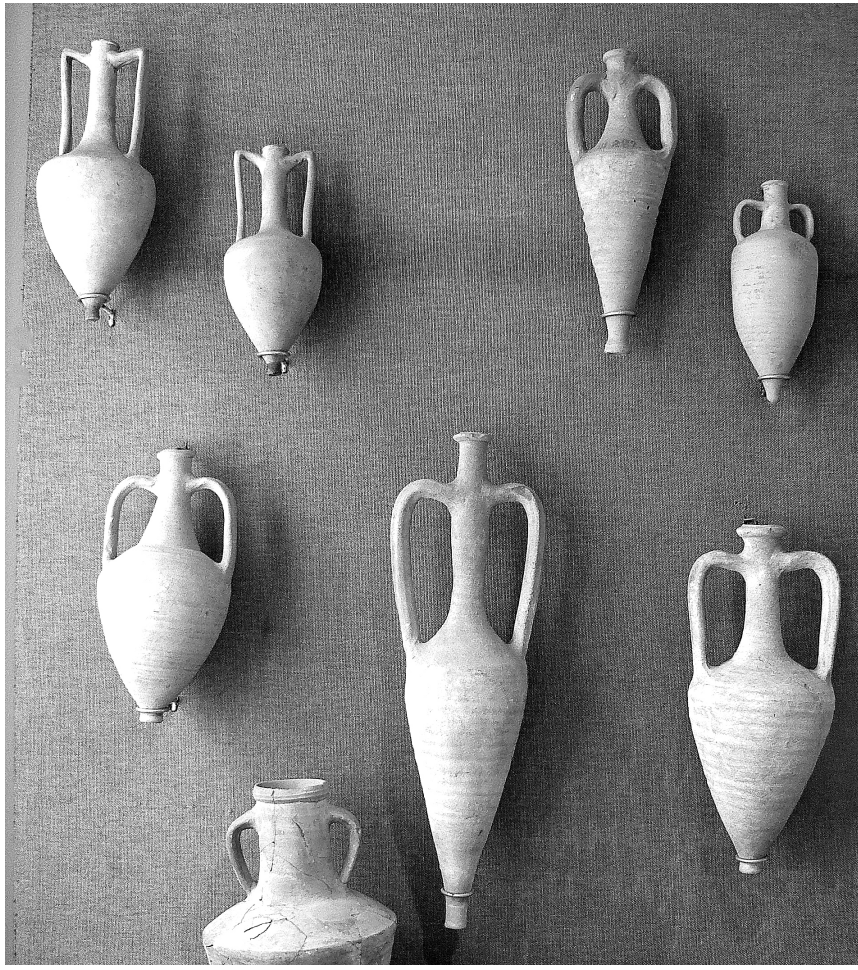
2.4. Consistency - Europe



166-169. Similar style of Cycladic figures. 3rd millennium BC. Museum of Cycladic Art and the National Archaeological Museum, Athens.



170. Similar style of figures. Heraklion Archaeological Museum. Crete.



171. Similar amphorae. Varna Museum of Archaeology. Varna, Bulgaria.



172.

172. (previous page)
Similar “sauce boats” and a jug from Askitario, Attica. 2300-2100 BC. National Archaeological Museum, Athens.





173-174. (this page)
Similar designs of nippled ewers. 2nd millennium BC. Thera, Cyclades. National Archaeological Museum, Athens.

175. Different head and hand positions and jewelry of similarly attired women. The Ladies in Blue. Knossos, Crete.

176.
Similar heads, bodies, and gestures on a dish. 18th - 17th century BC. Phaistos. Heraklion Archaeological Museum. Crete.

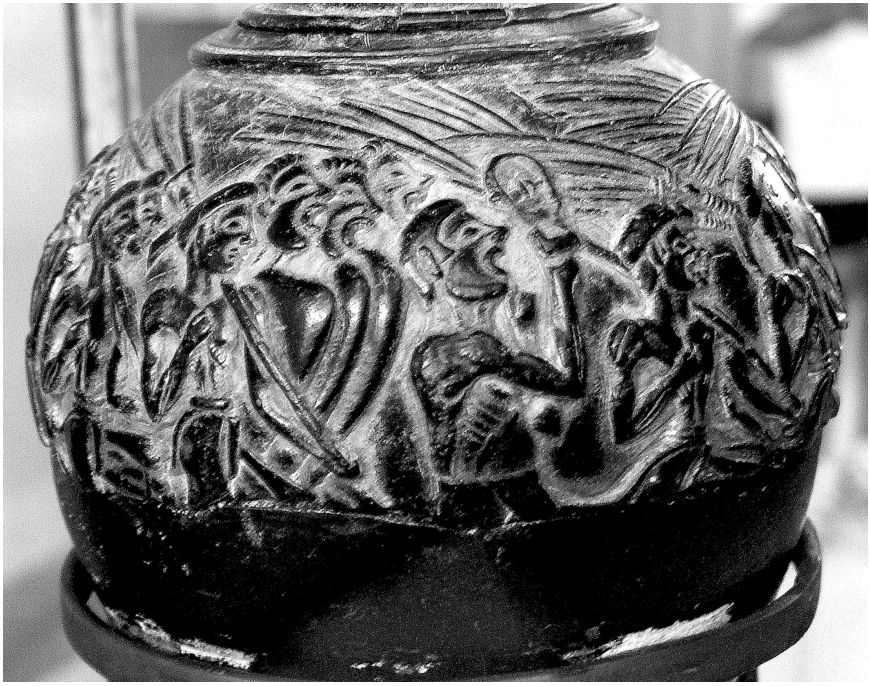


177-183. Procession of "harvesters" with a music player (sistrum), singers, and an authority/religious figure. The "Harvester Vase," 1500-1450 BC, Crete. Heraklion Archaeological Museum, Crete.



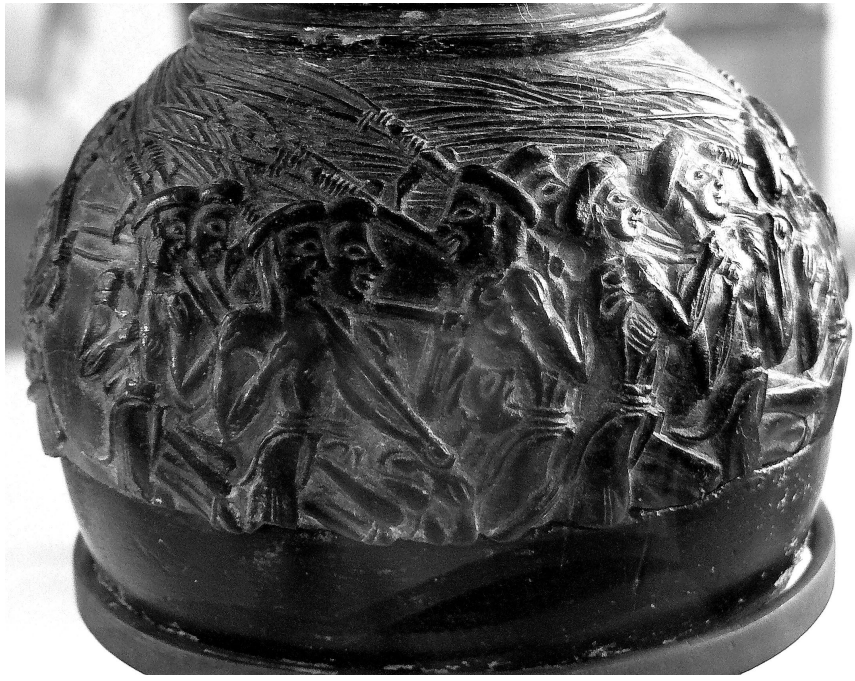
178-179.





180-181.



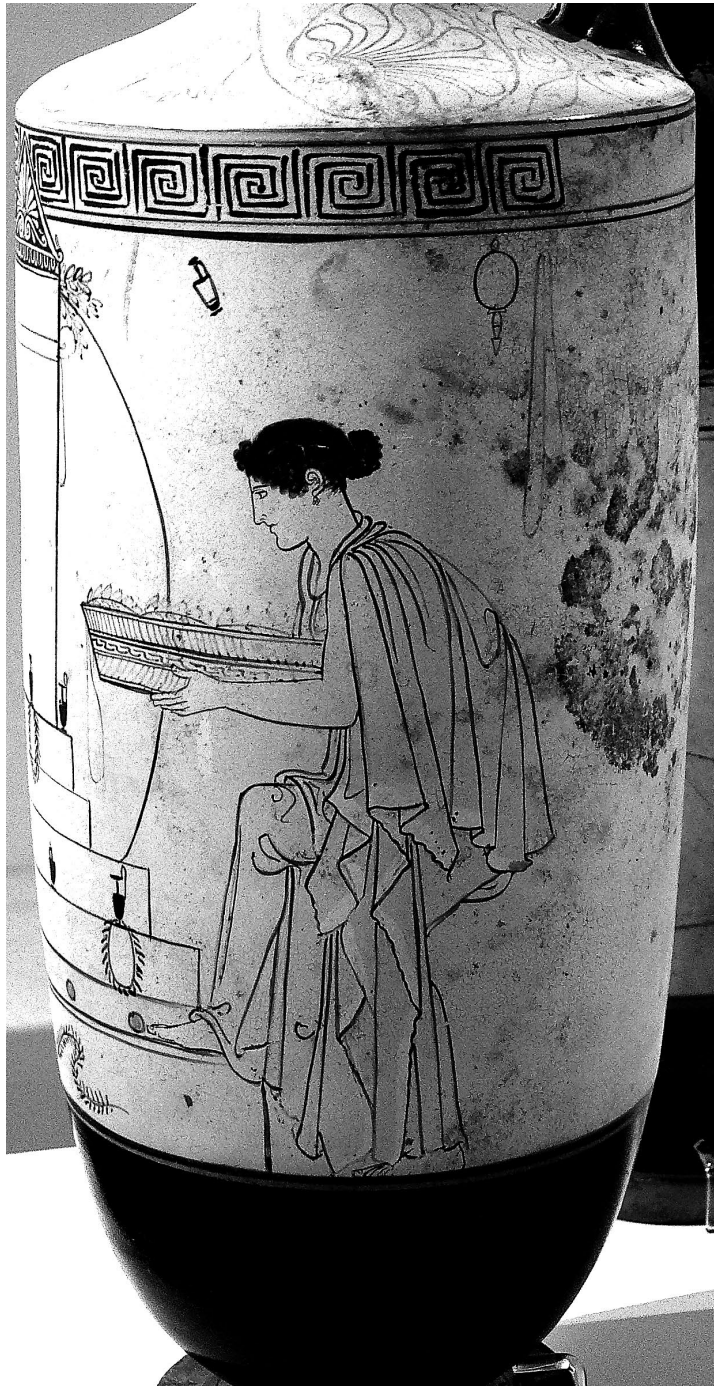


182-183.





184-186. Similar style of white lekythoi (for storing oil). About 450 BC. National Archaeological Museum, Athens, Greece.



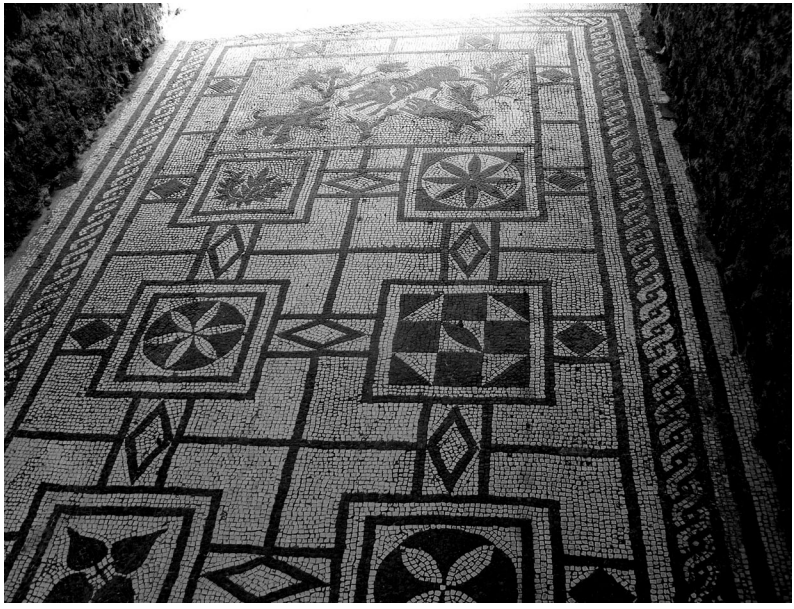
185.



186.



187. Different sea life on a dish. 340-320 BC. Paestan. The British Museum.



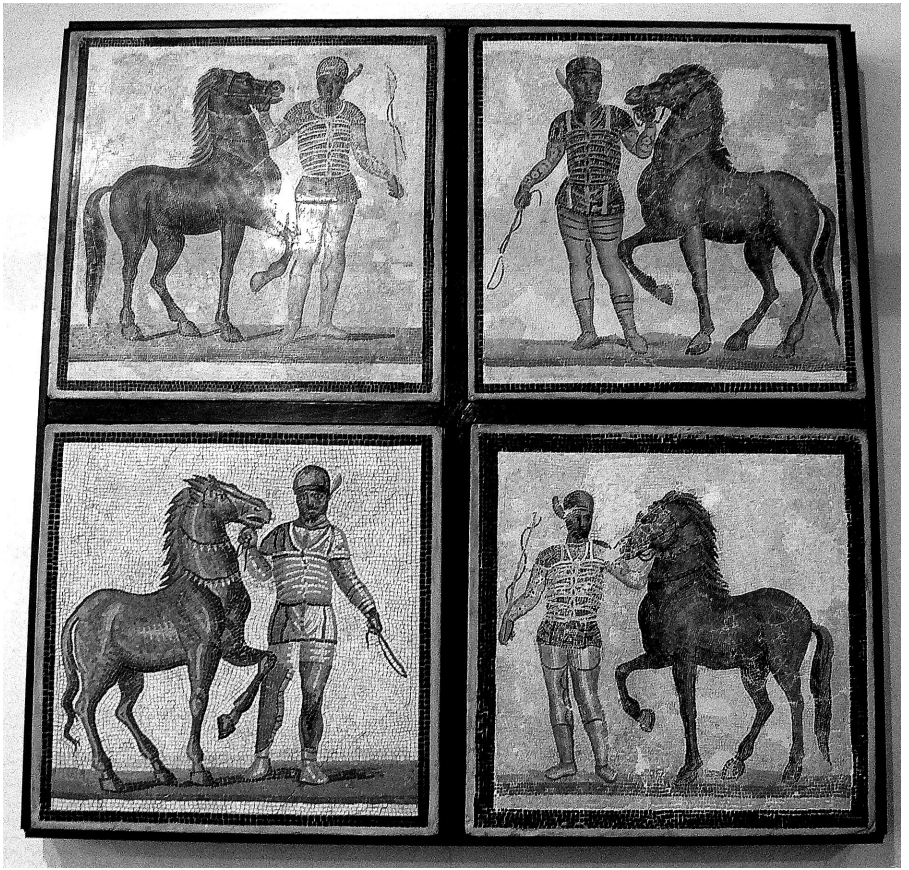
188. Various designs within a repeated format. Mosaic walkway. 1st century AD. Pompeii, Italy.



189.

189. (previous page)
Scene of various aspects of a battle between the Romans and Germans. Sarcophagus, 180-190 AD. National Roman Museum, Rome, Italy.

190.
Mosaic with four different charioteers of the circus and their horses. 3rd century AD. National Roman Museum, Rome, Italy.



190.



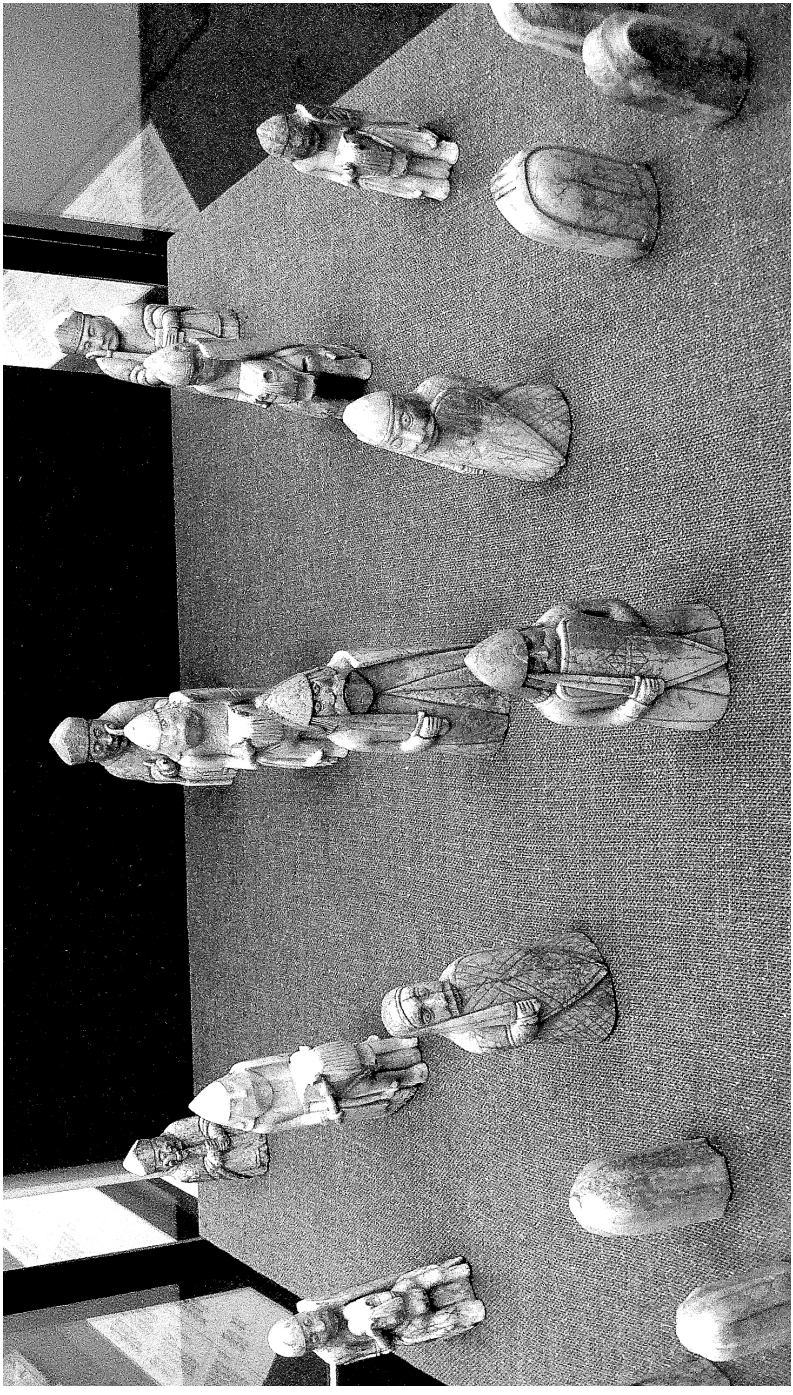
191. Various sea life. Fauna Marina from Pompeii. Mosaic in the Naples National Archaeological Museum. Italy.



192. Similar styles of figures. Wall panel of Hylas and the nymphs. 4th century AD. National Roman Museum.

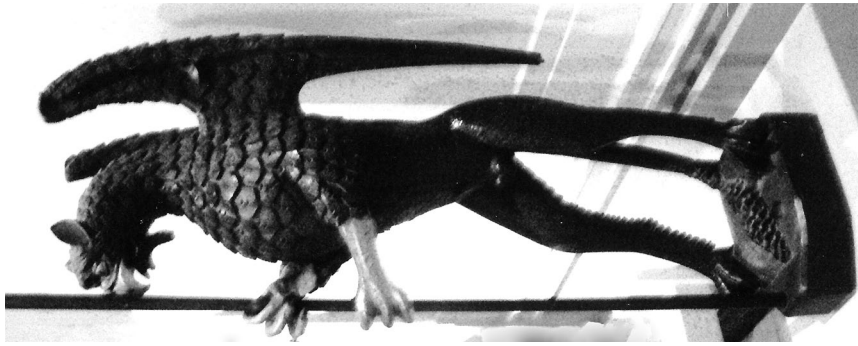


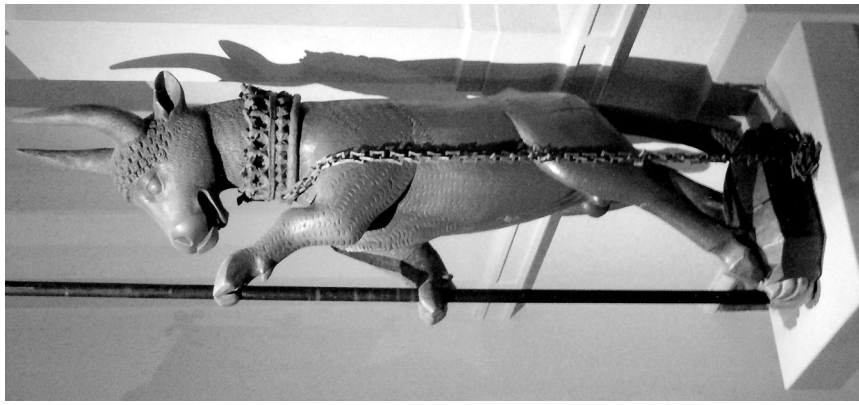
193-194. Similar design of chess pieces. Lewis chessmen. 12th century, Scotland. The British Museum, London.

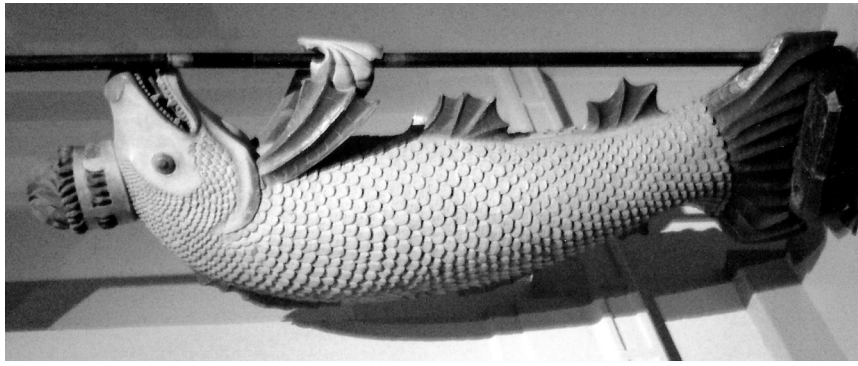


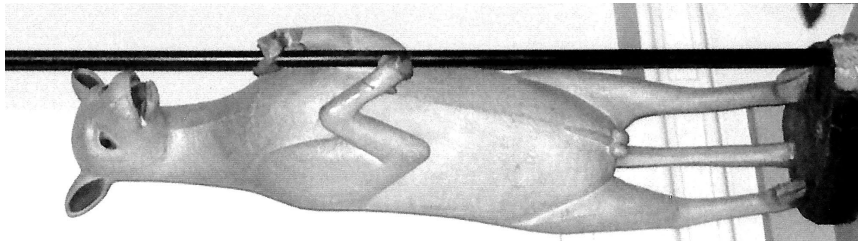
194.

195-200.
Similar designs of heraldic animals carrying banners. The four animals are a ram, dolphin, bull, and gryphon. 1507-1525 AD. The Dacre Beasts, Victoria and Albert Museum. London, England.









201. (left) A different number of openings at various levels in the tower. Notice the centered cross and clock. Saint Dionysios Church, Piraeus, Greece.

202. (right) A different number of similar openings in a tower. Notice the horizontal lines. Europe. E.T.



203.
Various religious banners carried by participants in an All Saints Day procession. Paris, France.



204. Similar arches in Palamidi Fortress. Nafplio, Greece. E.T.



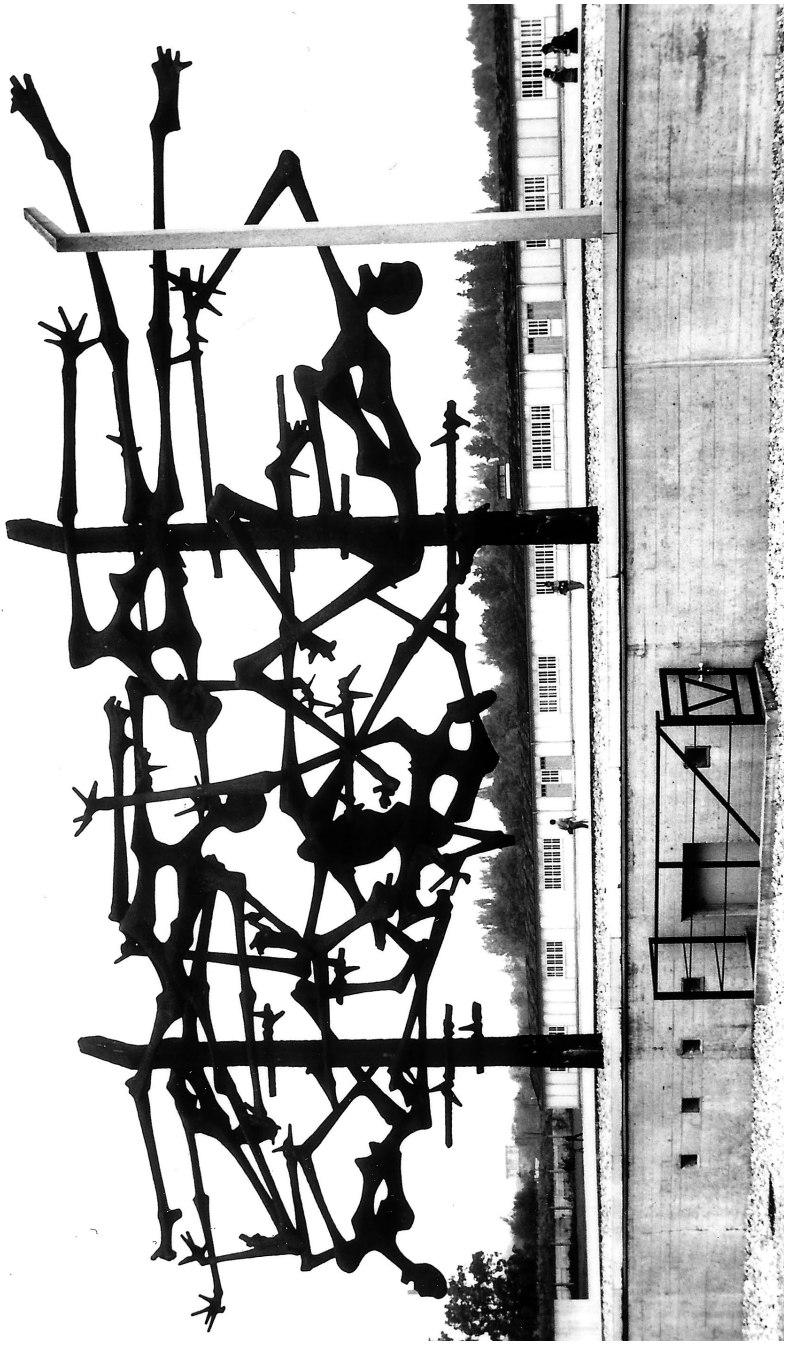
205. Pole with the symbols of the different cantons of Switzerland. Leicester Square, London, England.



206. Statue that is consistent with the name of the hotel, Guest House of the Wild Man. Luzern, Switzerland.



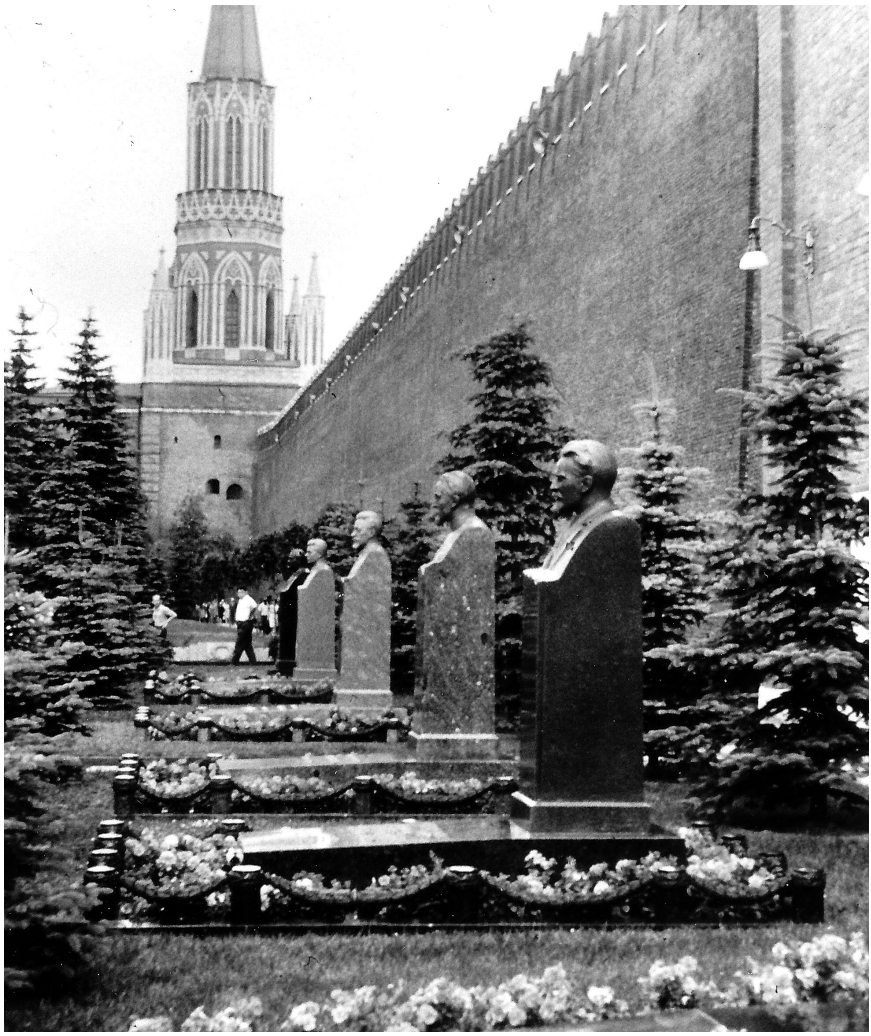
207.
Use of lines in different directions. Graffiti. Athens, Greece.



208. Consistent style in the sculpture at Dachau Concentration Camp, Germany. H.S.

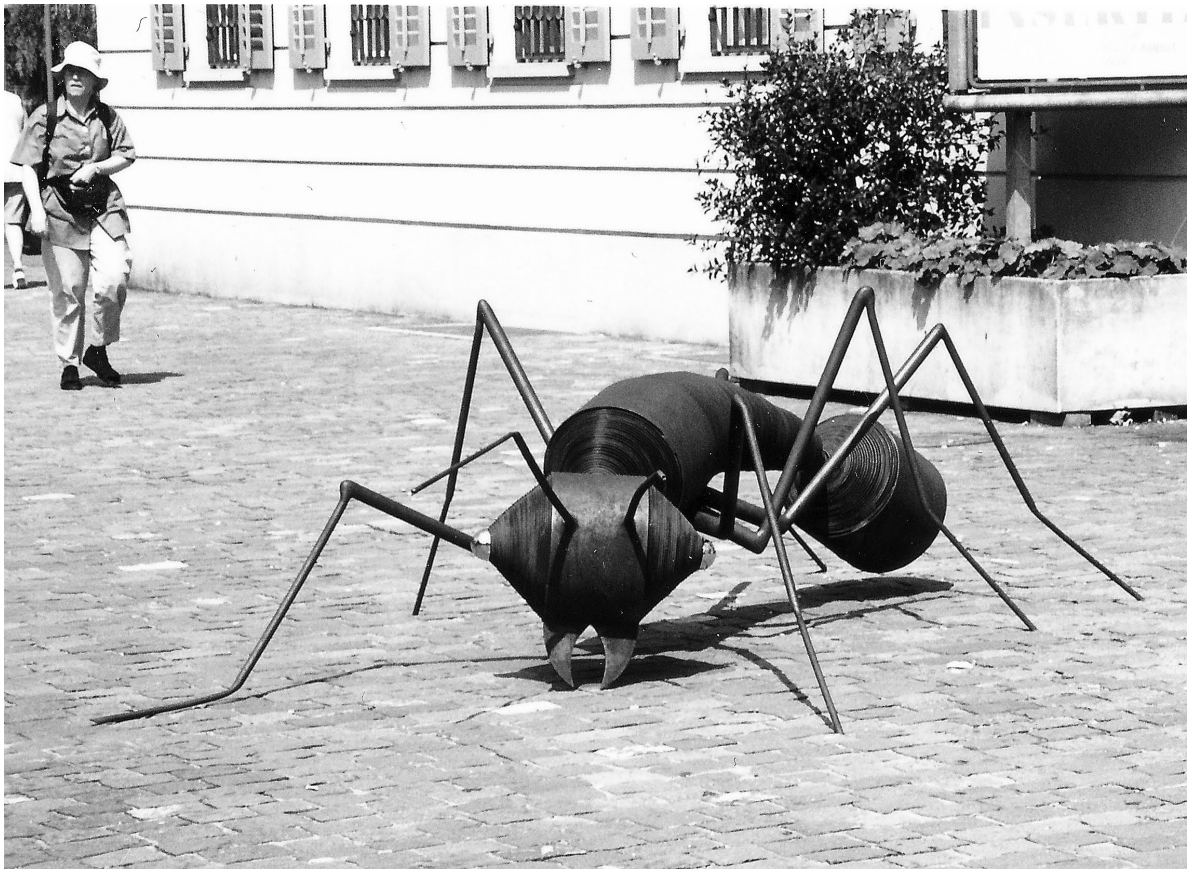


209. Similar concrete "coffins" at the Memorial for the Murdered Jews of Europe. Berlin, Germany. H.S.



210. Graves of different individuals at the Kremlin Wall Necropolis. Moscow, Russia. L.W.

211. Sculpture of a family wearing glasses outside a store that sells glasses. Luzern, Switzerland.



212-213.
Ant sculptures in different positions in front of and on the outer wall of the Natural History Museum. Luzern, Switzerland.



213.



214-221. Various large sculptures of frogs placed throughout the business district of Luzern, Switzerland.





216-217.





218-219.





220-221.





222. Consistent style of a monument. Volos, Greece.

223.
Four similar but different white sculptures symmetrically arranged at an entrance. H.S.



224-225. Sculpture on the top of a building of women in different postures flying. London, U.K.



2.5. Consistency - Central Asia



226.



227.

226-229. Monuments reflecting the damage caused by the 1966 earthquake in Tashkent, Uzbekistan. M.D.



228.

229.

2.6. Consistency - South Asia



230. Similar disks, or steps, of different sizes on a stupa. C.H.



231. Similar tiers and figures of different sizes. 4th-5th century AD. Hadda, Afghanistan. Guimet Museum, Paris, France.

2.7. Consistency - Southeast Asia



232. Similar chedis of different designs at a Cambodian temple. An Giang Region, Vietnam.



233.
Similar statues in different positions outside a temple.
Wat Yai Chai Mongkhon, Ayutthaya, Thailand.

234.
Dragons in different positions. Vietnam. M.V.



235-236. Statue of different participants in the war of independence. Vietnam.

TRUNG TÂM VĂN HÓA - THÔNG
NHÀ TRƯỜ
KHÔNG CÓ GÌ QUÍ HƠN ĐỘC LẬP TỰ DO

236.



237.
A tourist attempts to adopt the posture and expression of Ho Chi Minh. Vietnam. E.T.



238.
Various artificial limbs of victims of bombs dropped by the United States. Vientiane, Laos. M.D.



239. Placement of progressively smaller and similar floors upwards in a building. Vietnam.



240. Sculpture constructed of similar components. Ho Chi Minh City, Vietnam.



241. Picture of a tiger on an airplane owned by Tiger Airways. Vietnam.

242-246.
A variety of cartoon characters used to decorate a children's playground. Vietnam.

244.

243.

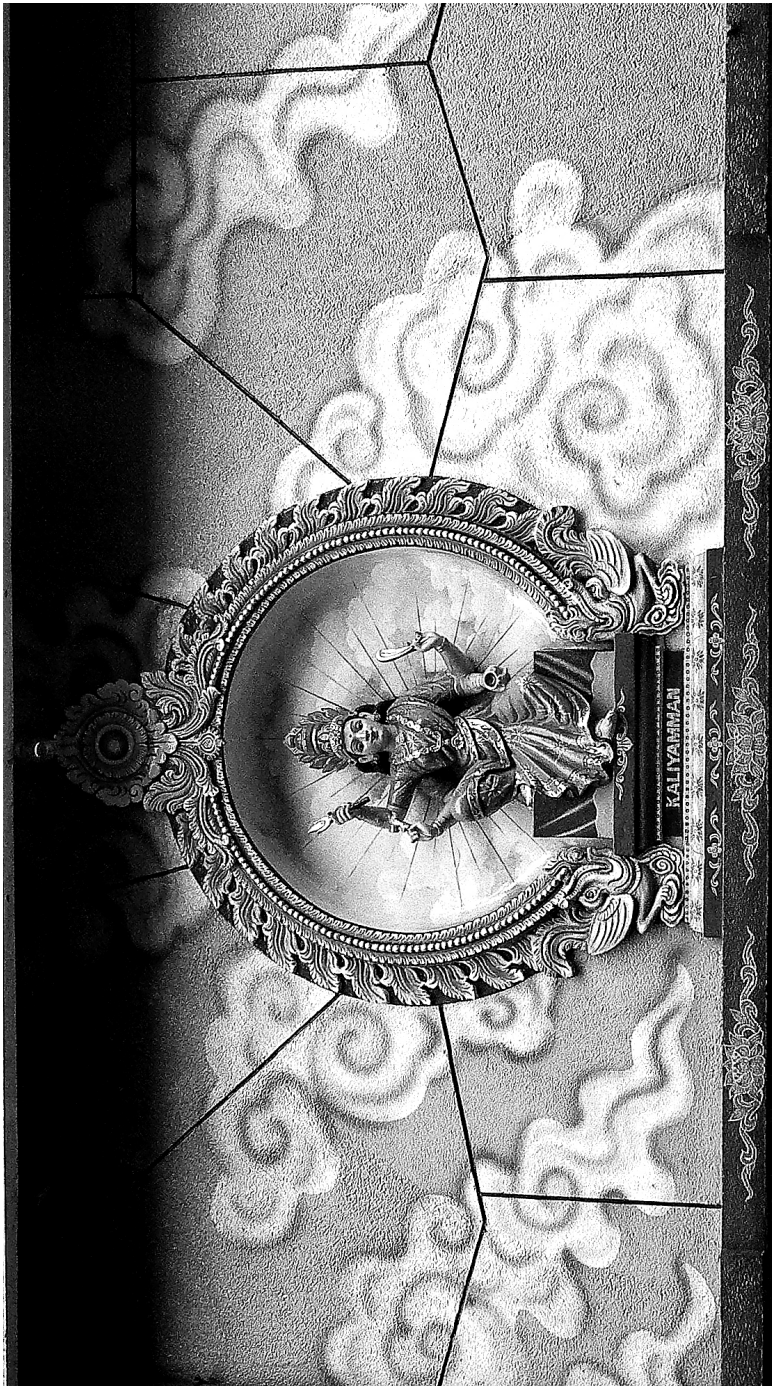
245.-246



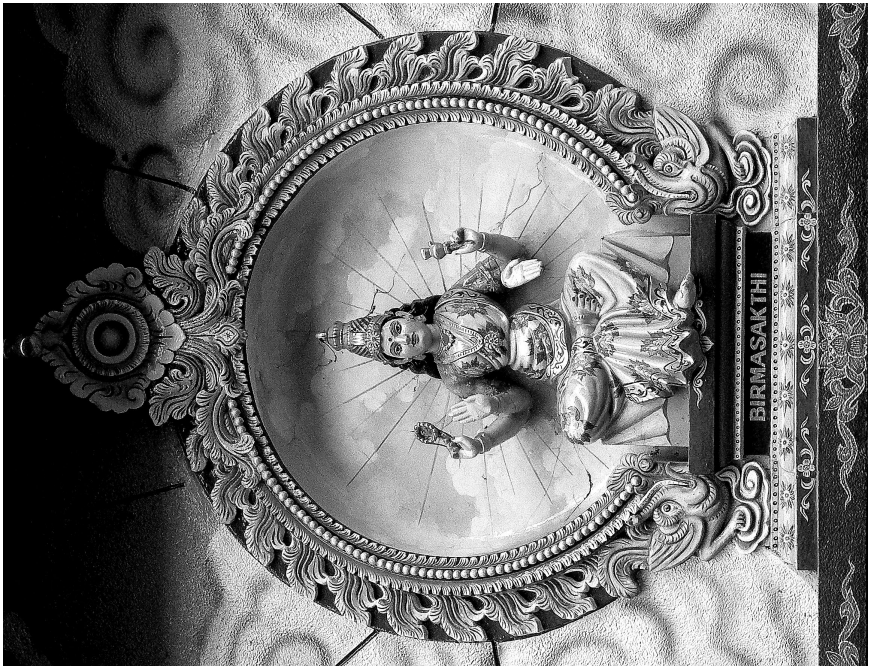




247. Various brands of electronic goods advertised on the front of a business. Vietnam.



248-252. Similar presentations of religious figures. Mariamman Hindu temple in Ho Chi Minh City, Vietnam.



249.

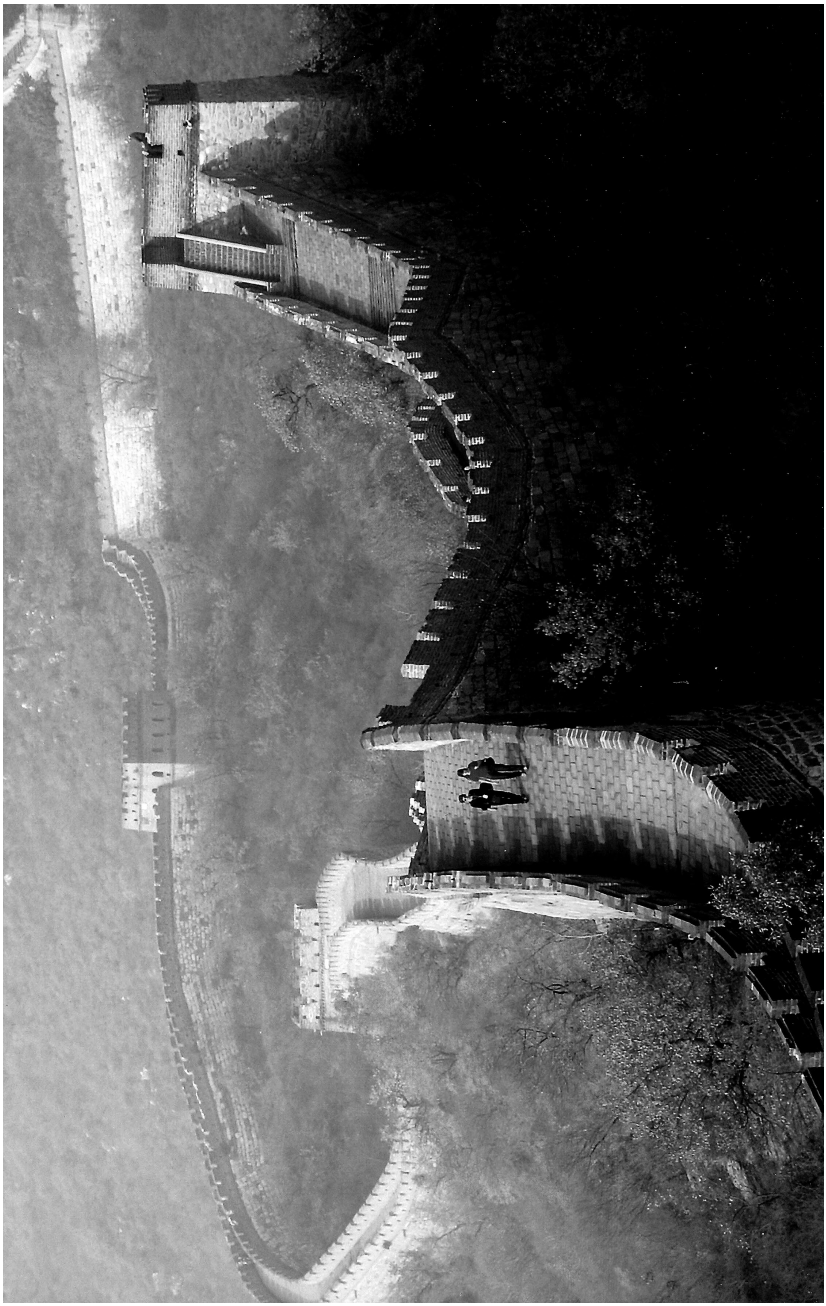


250.

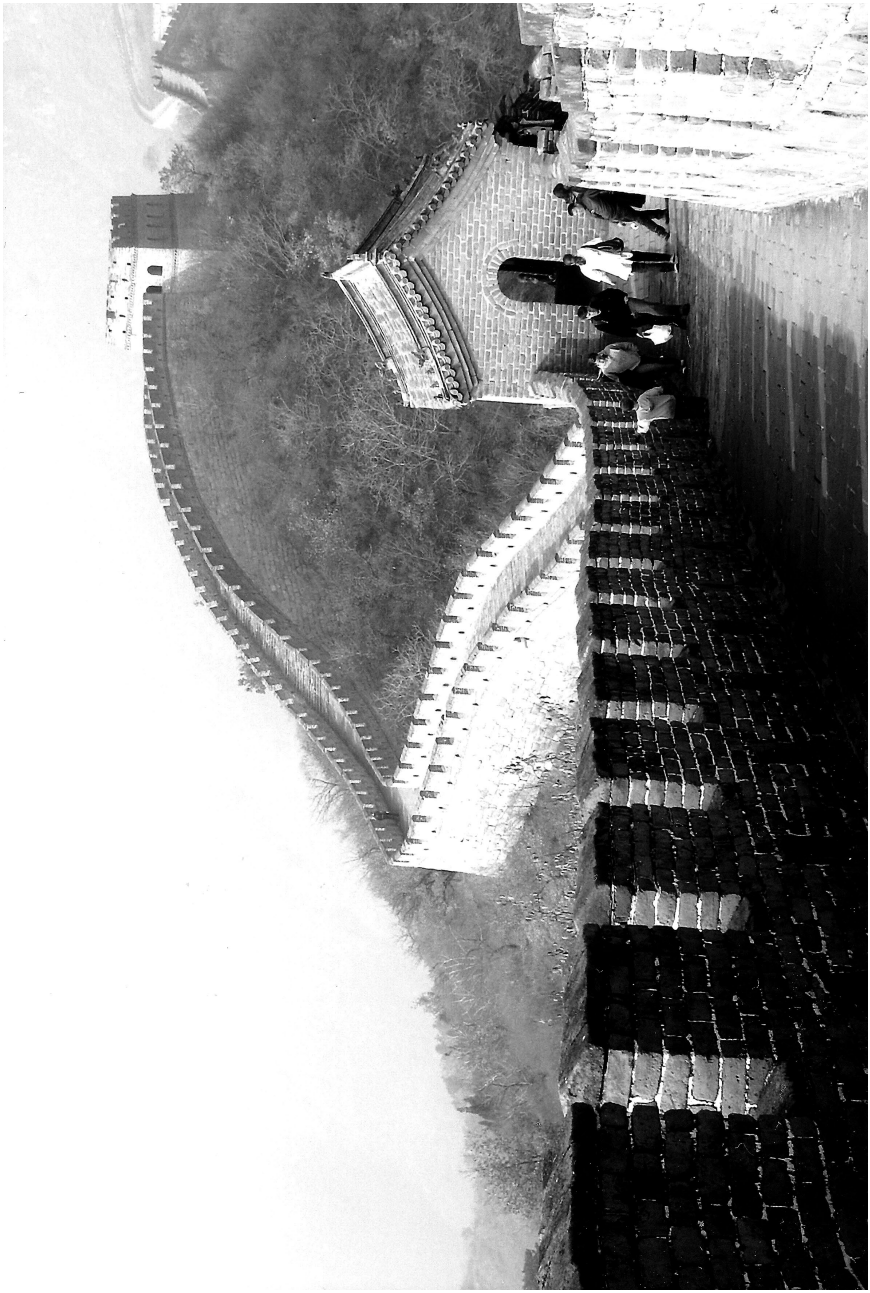


251. 252.

2.8. Consistency - East Asia



253-255. Various towers, structures, and directions at the Great Wall of China. H.S.

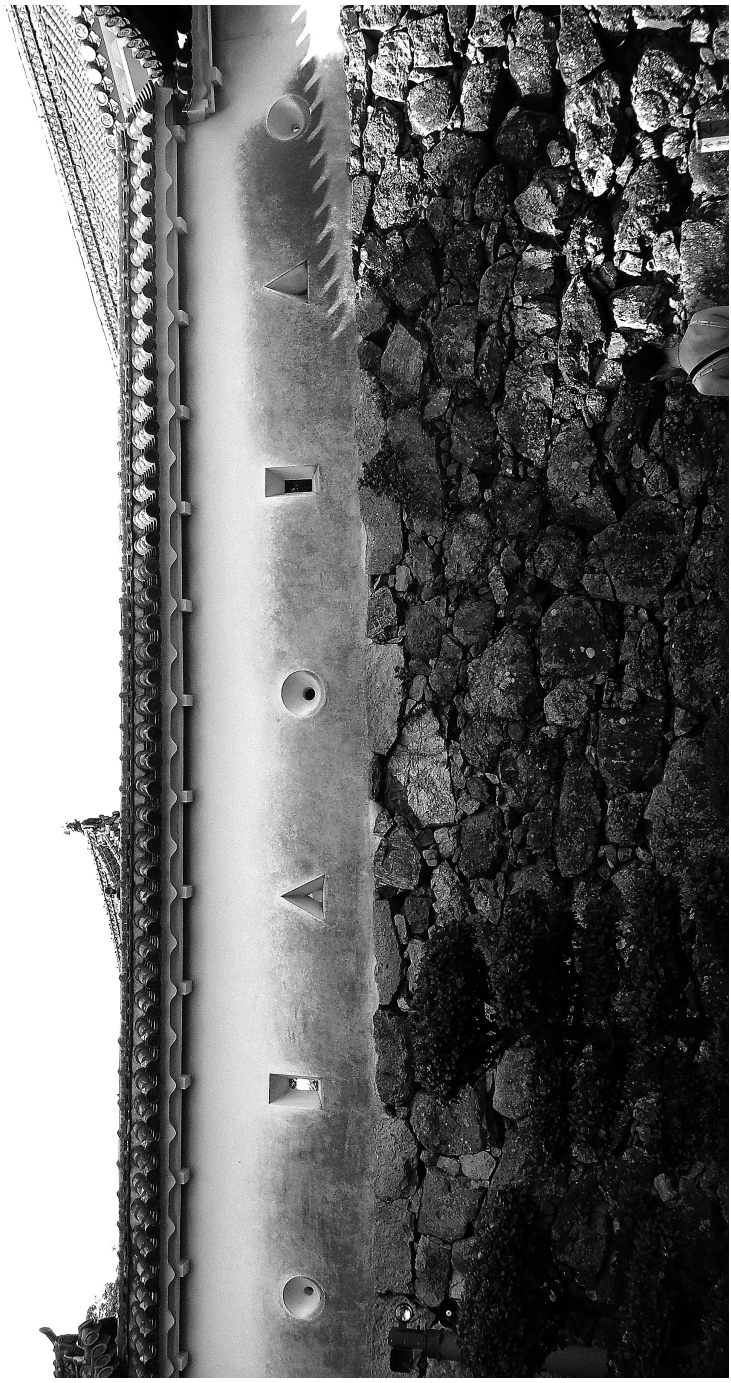


254.



255.

256.
Similarly designed tiers in Himeji Castle. Himeji, Japan. E.T.



257-258. Differently shaped loopholes in the wall of Himeji Castle. E.T.

258.

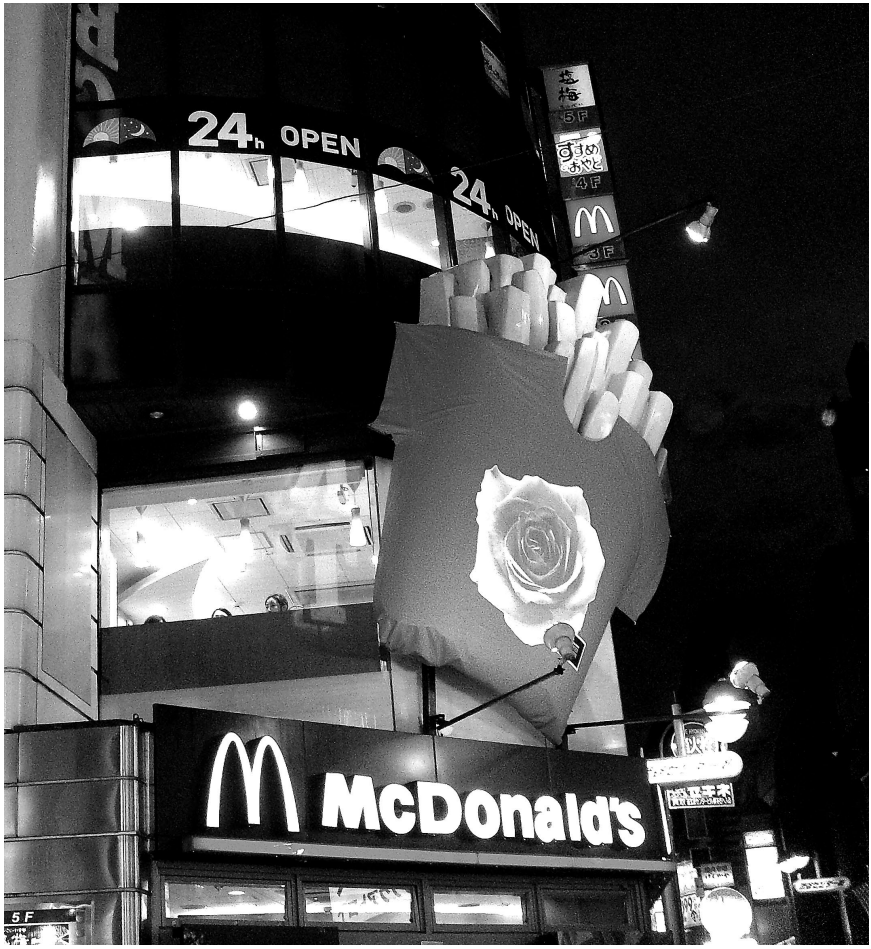
259.
Similar style of horses.
1st - 3rd century AD.
Han Dynasty, Sichuan, China.
Guimet Museum, Paris, France.

260.
Differently shaped rocks in a rock garden. Kyoto, Japan. E.T.

261.
A wall of different sake barrels. Meiji Jingu Shrine, Yoyogi Park, Tokyo, Japan. E.T.



262.
Similar picture and figure at a beer shop. Tokyo, Japan. E.T.



263. Display of a bag of French fries at a fast food restaurant. Japan. E.T.

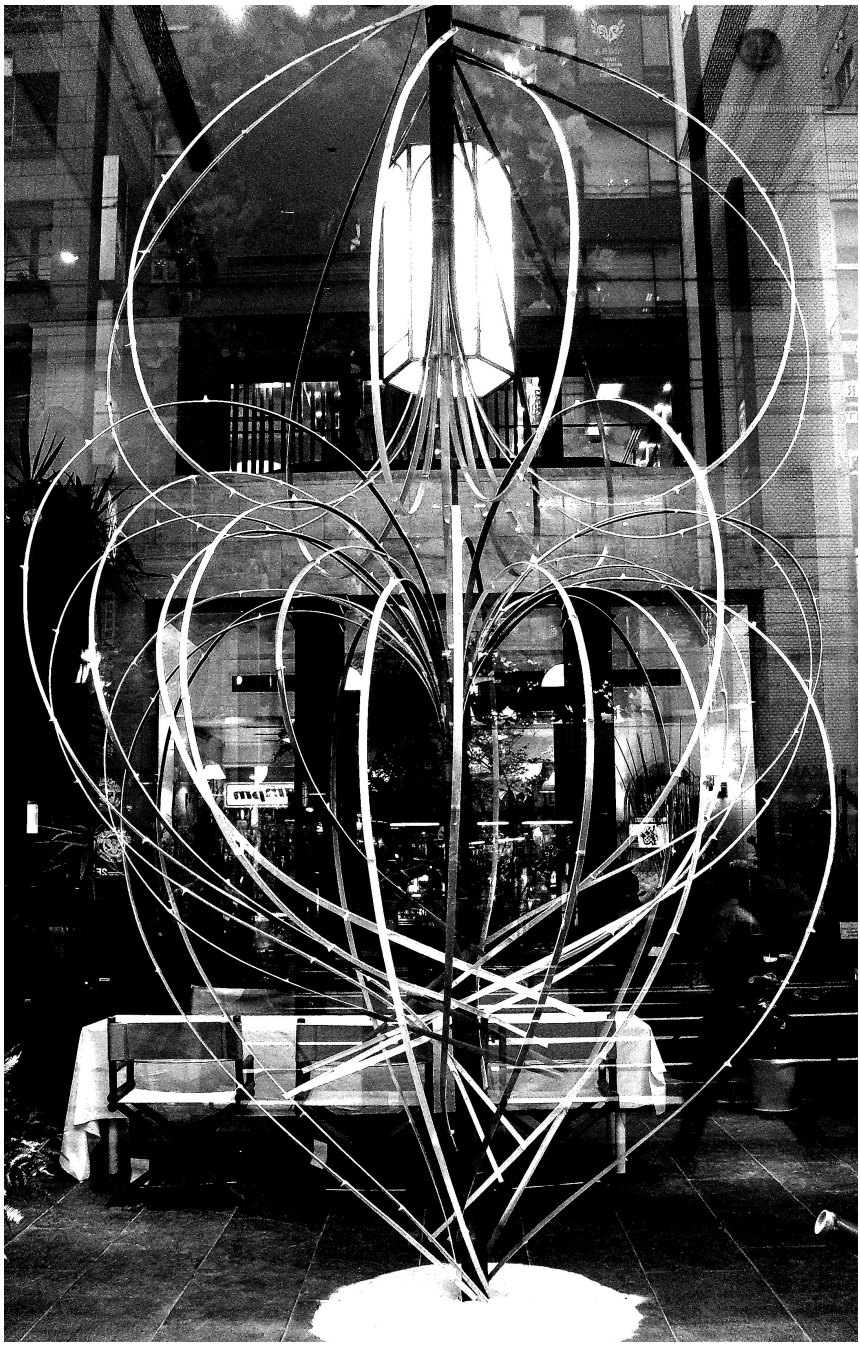


264. Pictures of the cosmetic and its container on the outside of the store that sells Missha Ball Blusher. Japan. E.T.



265-266.
Sea life designs on seafood restaurants. Chinatown, Toronto, Ontario.





267. Similar designs in a sculpture. Japan. E.T.

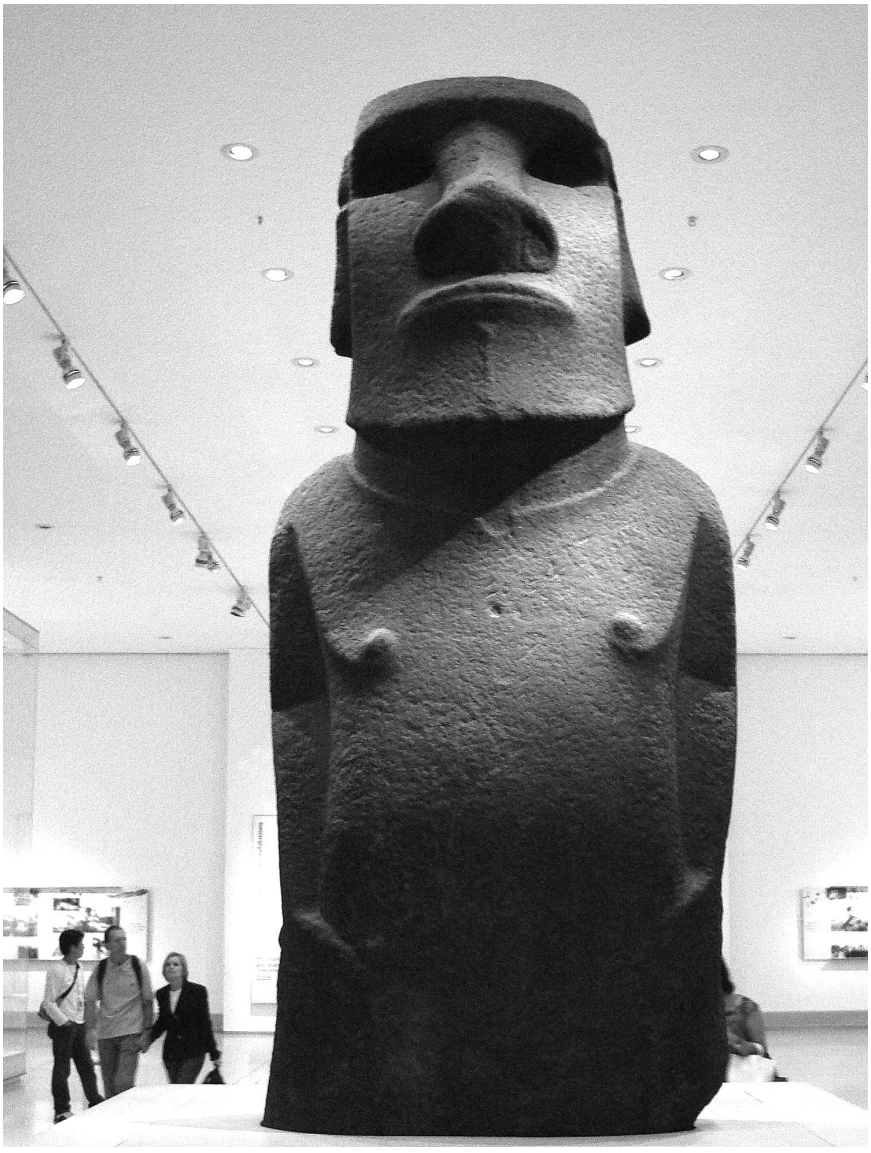


268. "Nurses" with a bandaged patient. Harajuku, Tokyo, Japan. E.T.

2.9. Consistency - Oceania



269. Painting a consistent design on a canoe. West New Britain, Papua, New Guinea. M.Z.



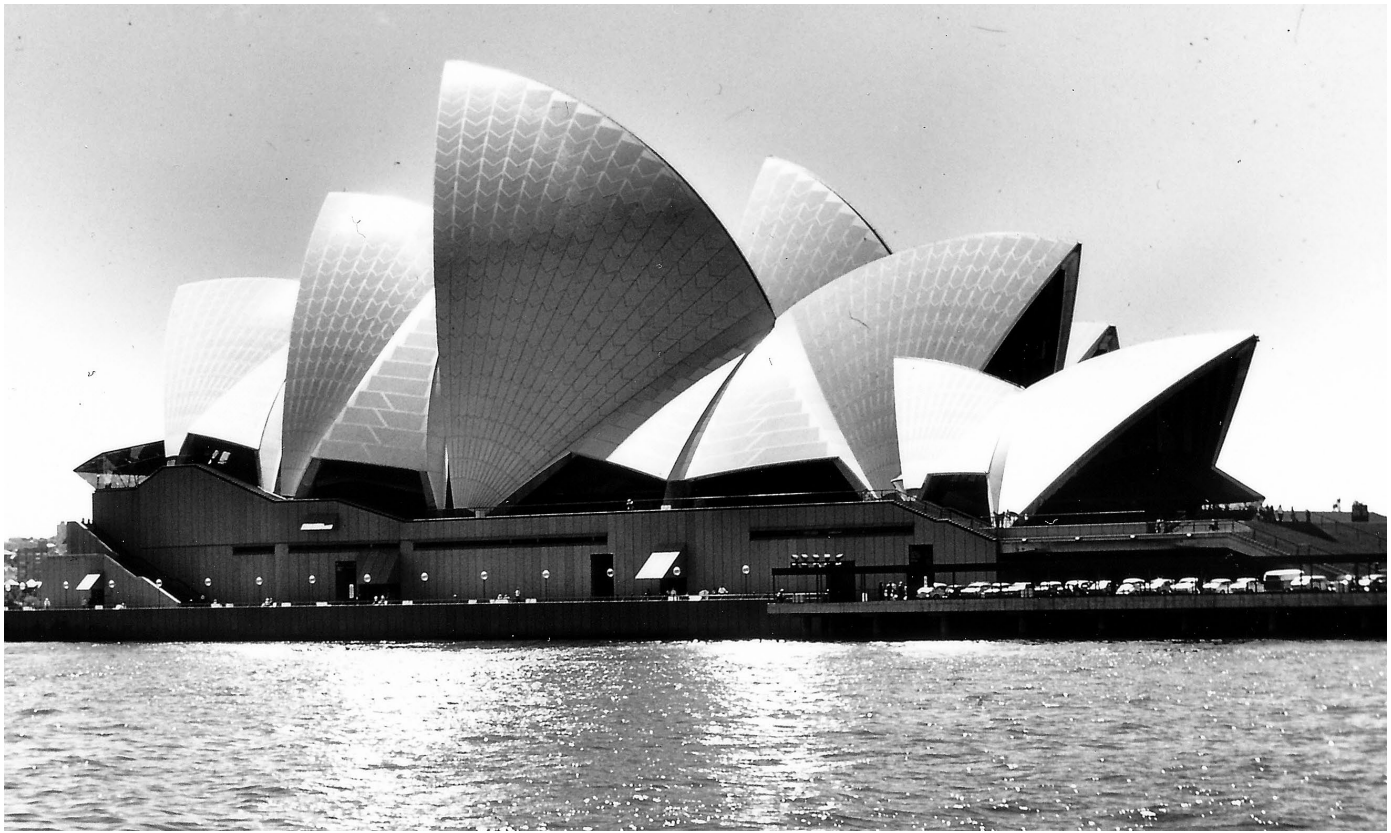
270-271. Similar Moai from Easter Island. 1000-1600 AD. The British Museum, London.



271. The Louvre, Paris.

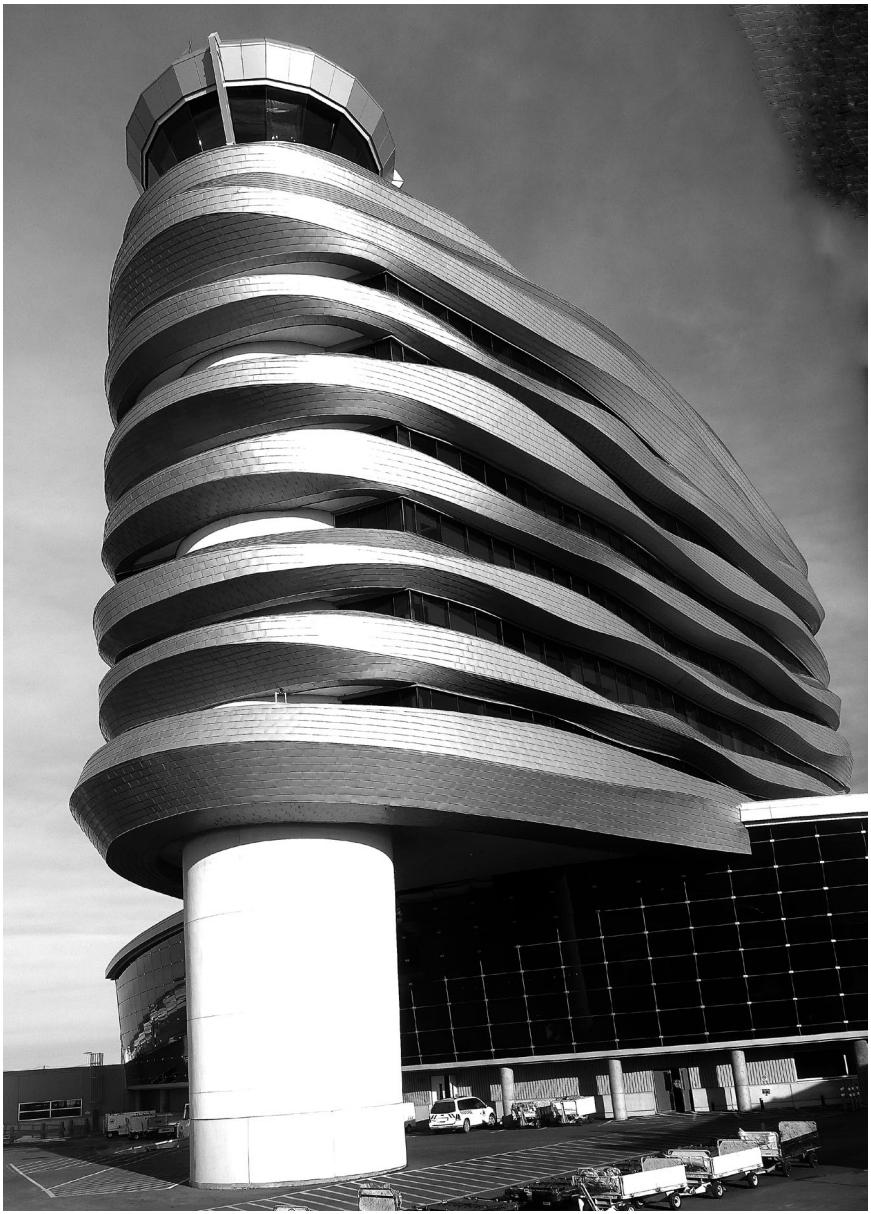


272. Lawn ornament in front of a home, based on the sculptures on Easter Island. Vancouver, British Columbia.



273. Various shells that compose the Sydney Opera House. Sydney, New South Wales, Australia. H.S.

2.10. Consistency - The Americas



274-275. Consistent style at an airport terminal. Edmonton International Airport, Edmonton, Alberta, Canada.

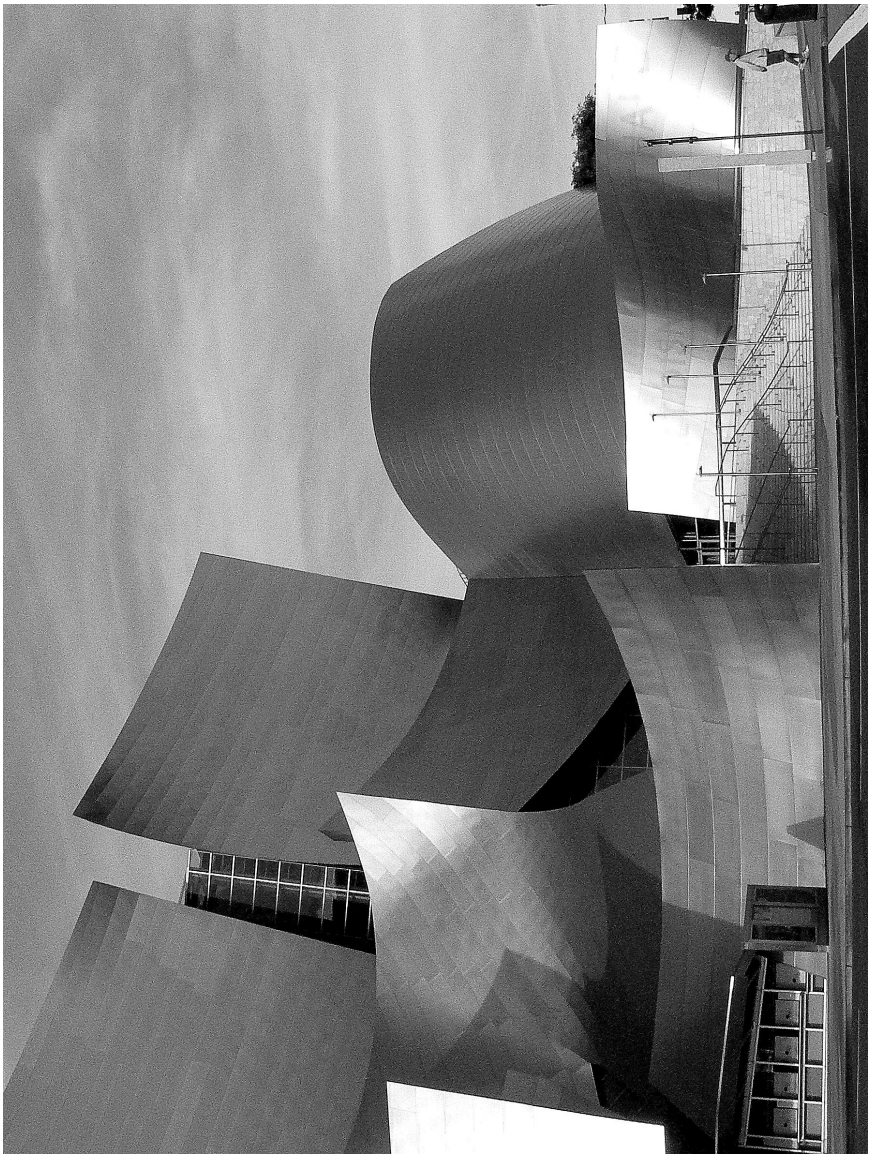


275.

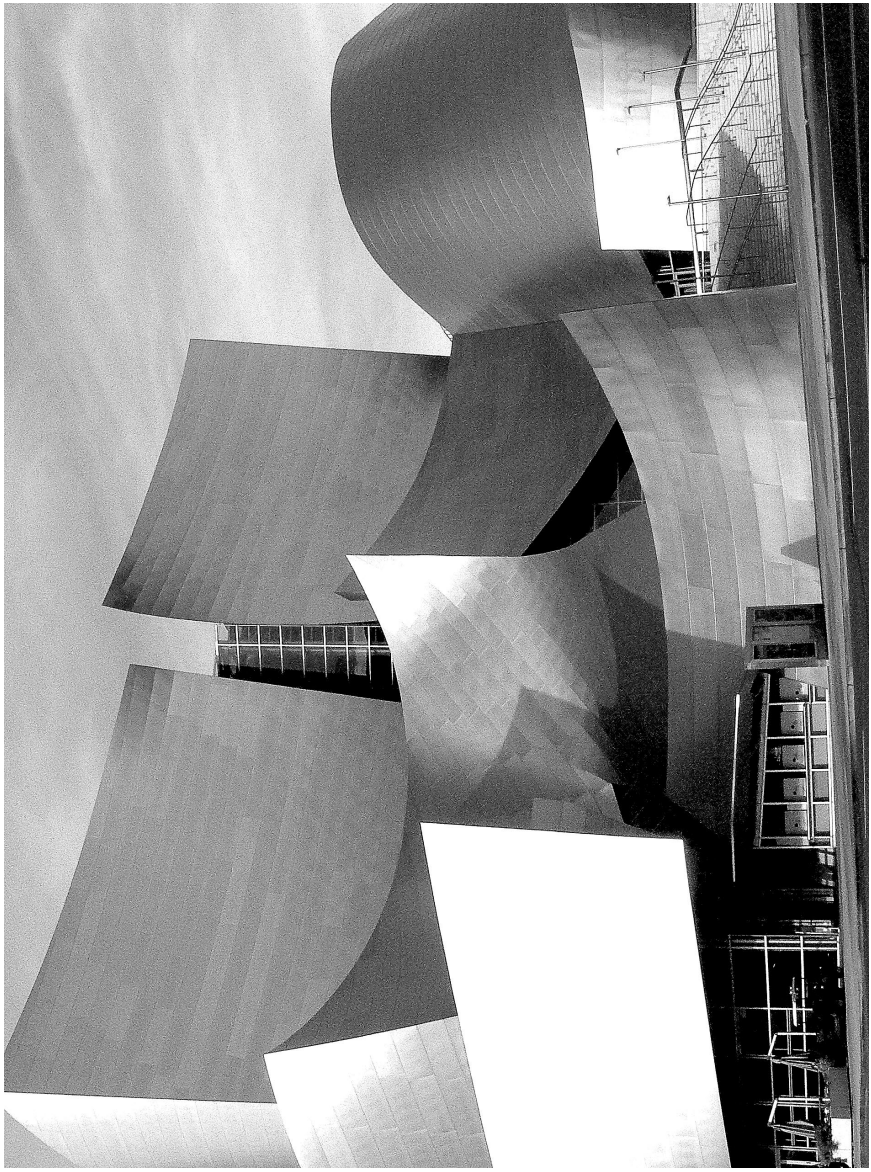


276-280. Consistent design of the Walt Disney Concert Hall, Los Angeles, California.

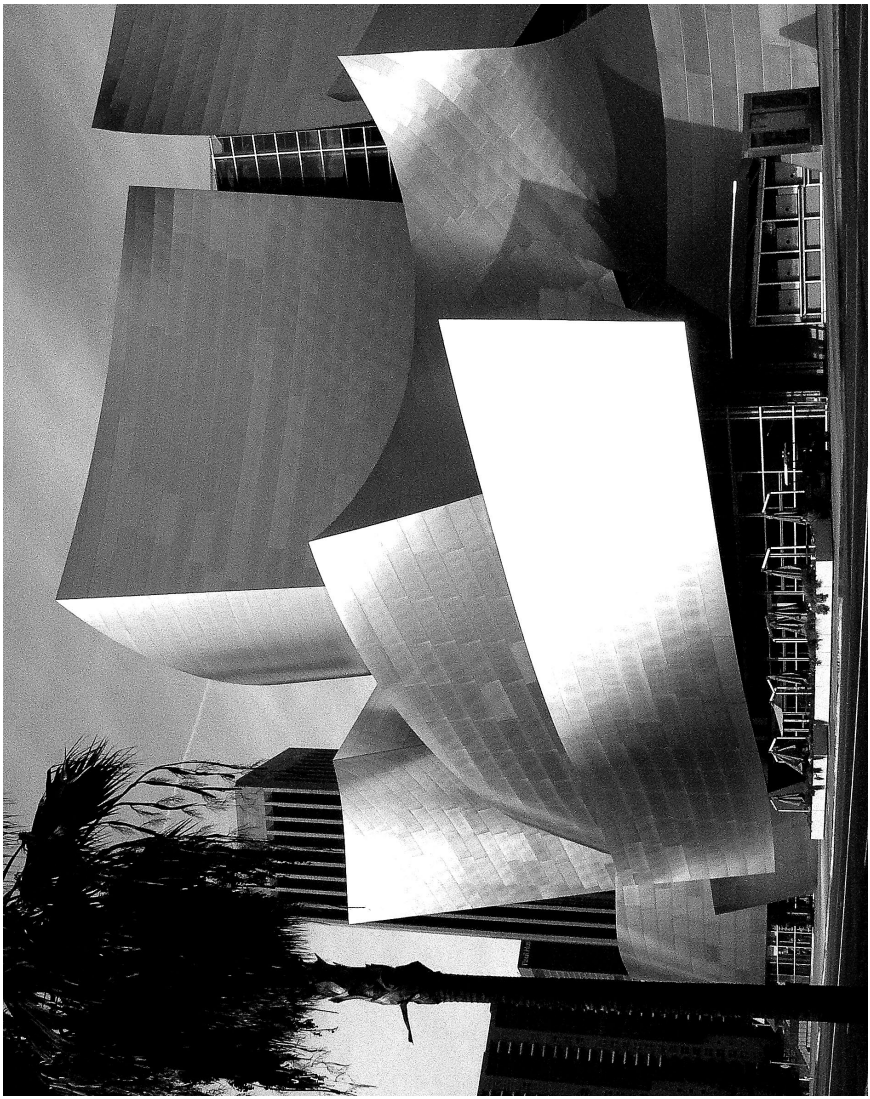
277.



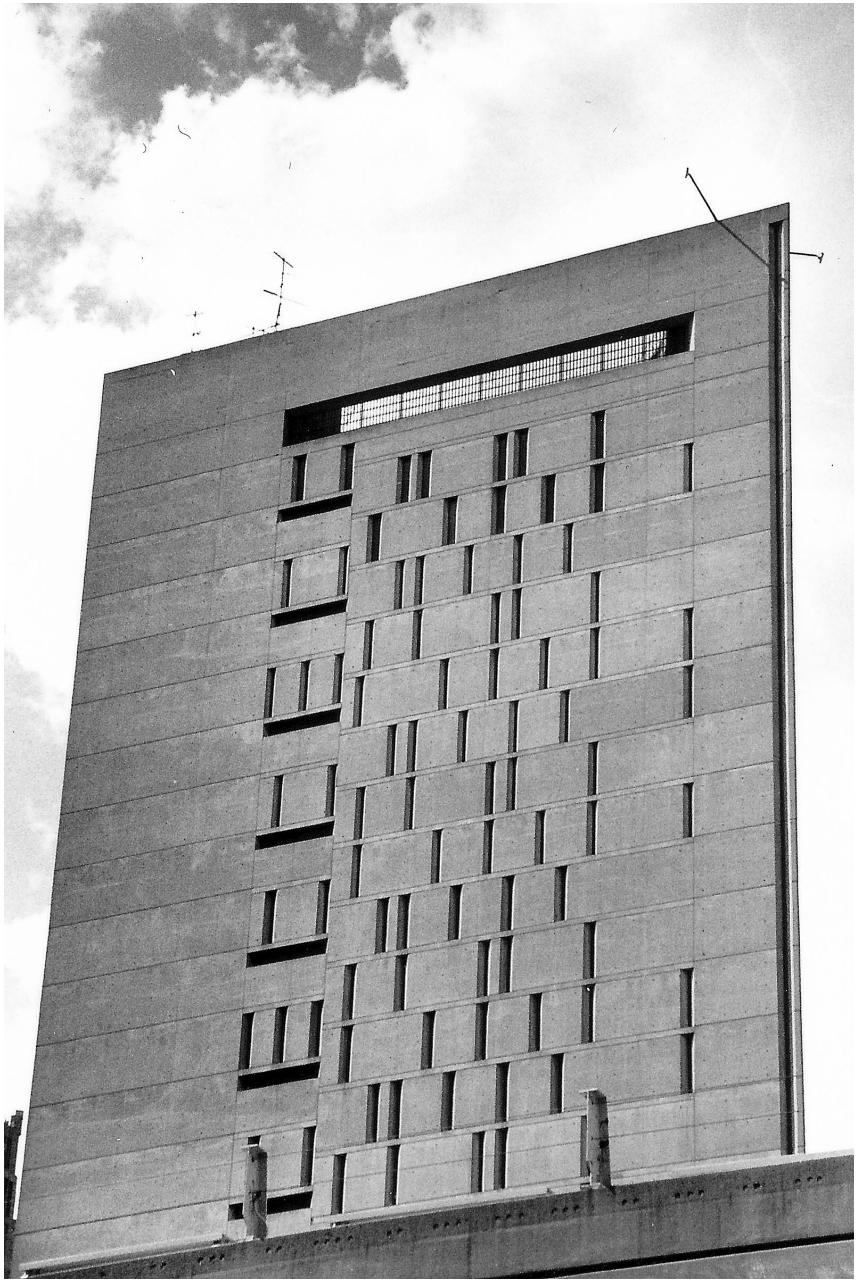
278.



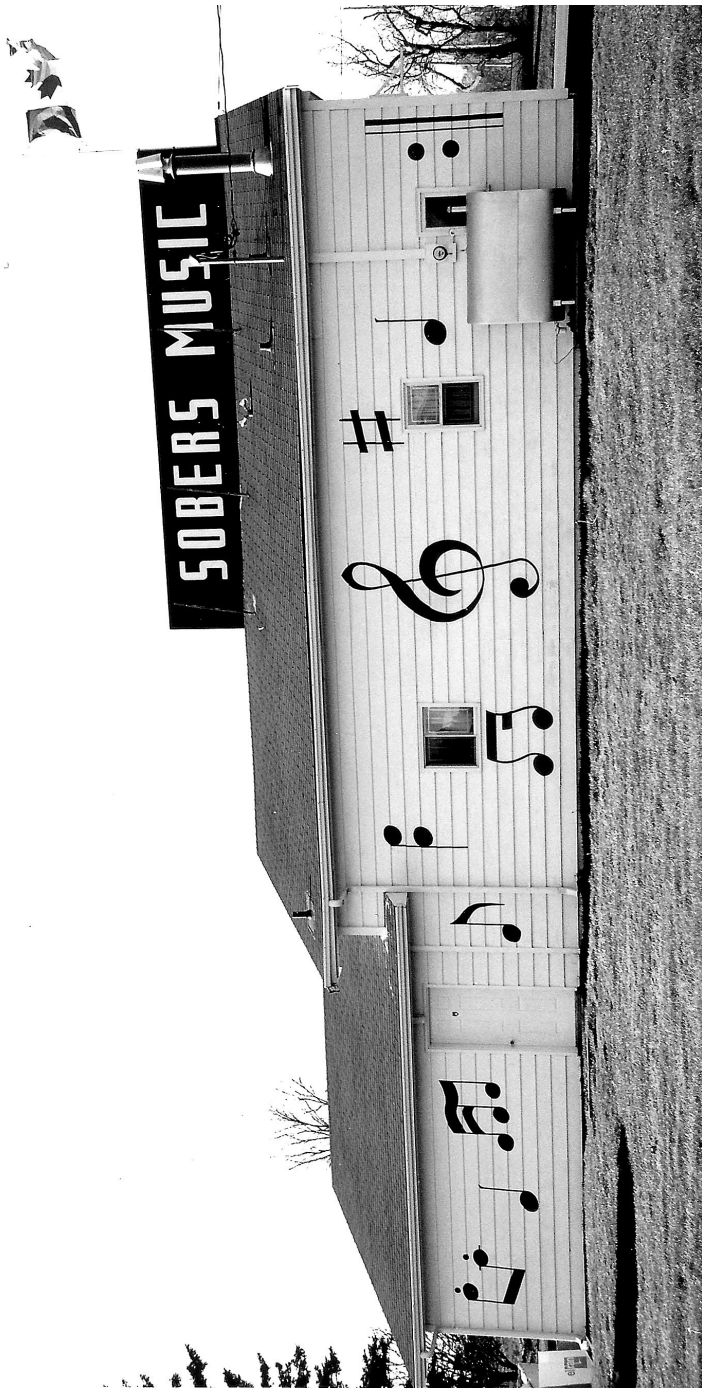
279.



280.



281. Consistent design. Federal Metropolitan Correctional Center, Chicago, Illinois.



282. Store that sells musical instruments and supplies is decorated with musical notes. Summerside, PEI.

283.
The exterior
of a store that
sells cigars
is decorated with
different brands
of cigars.
Windsor,
Ontario, Canada.



284.



285.

284-288. Various uses of the lion motif, including a collection of lions inside the hotel. The motif is employed to represent MGM Grand. Las Vegas, Nevada.



286.



287.



288.



289. Diner with decor of ice cream cones. Summerside, PEI.



290. Design of an ice cream stand in the shape of an ice cream cone. Kissimmee, Florida, USA.



291-296. The baseball stadium of the Detroit Tigers is decorated with tigers and baseball bats and balls. Comerica Park, Detroit, Michigan, USA.



292.

293.

294.



295.



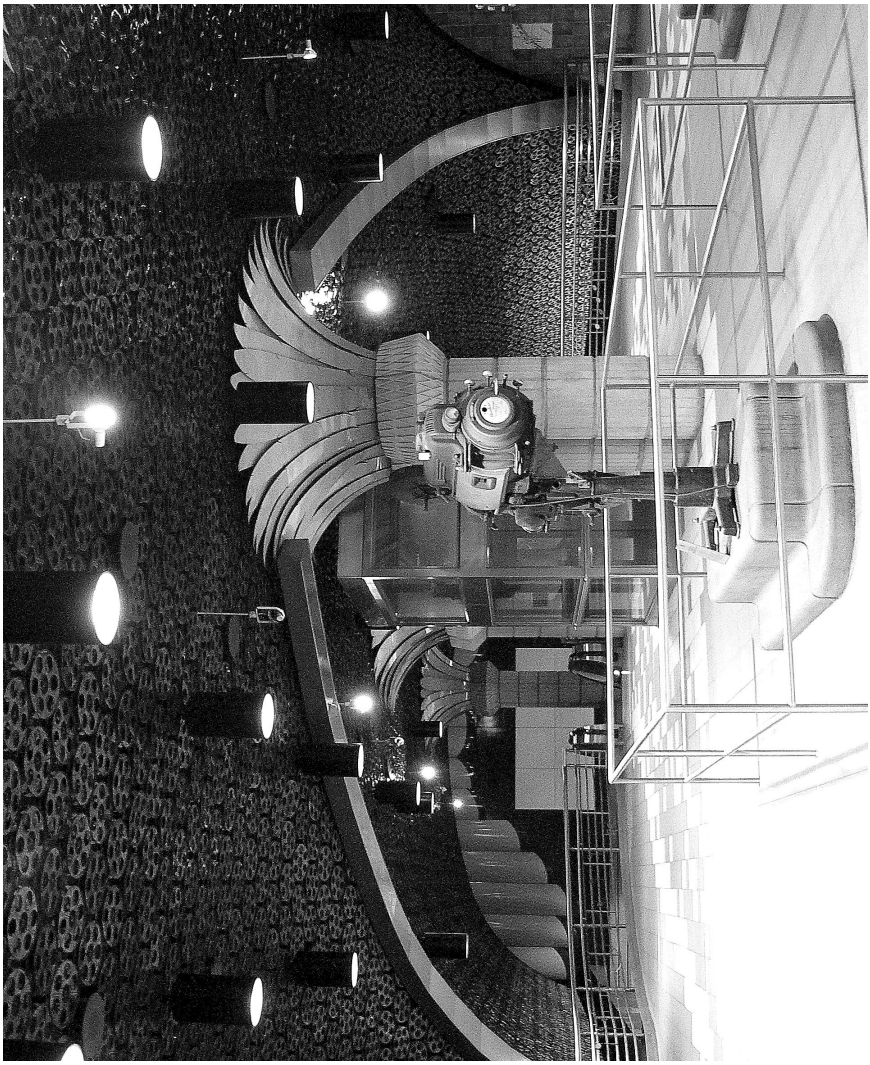
296.



297. The decor at the Gator Motel includes a large alligator crushing a vehicle. Kissimmee, Florida, USA.



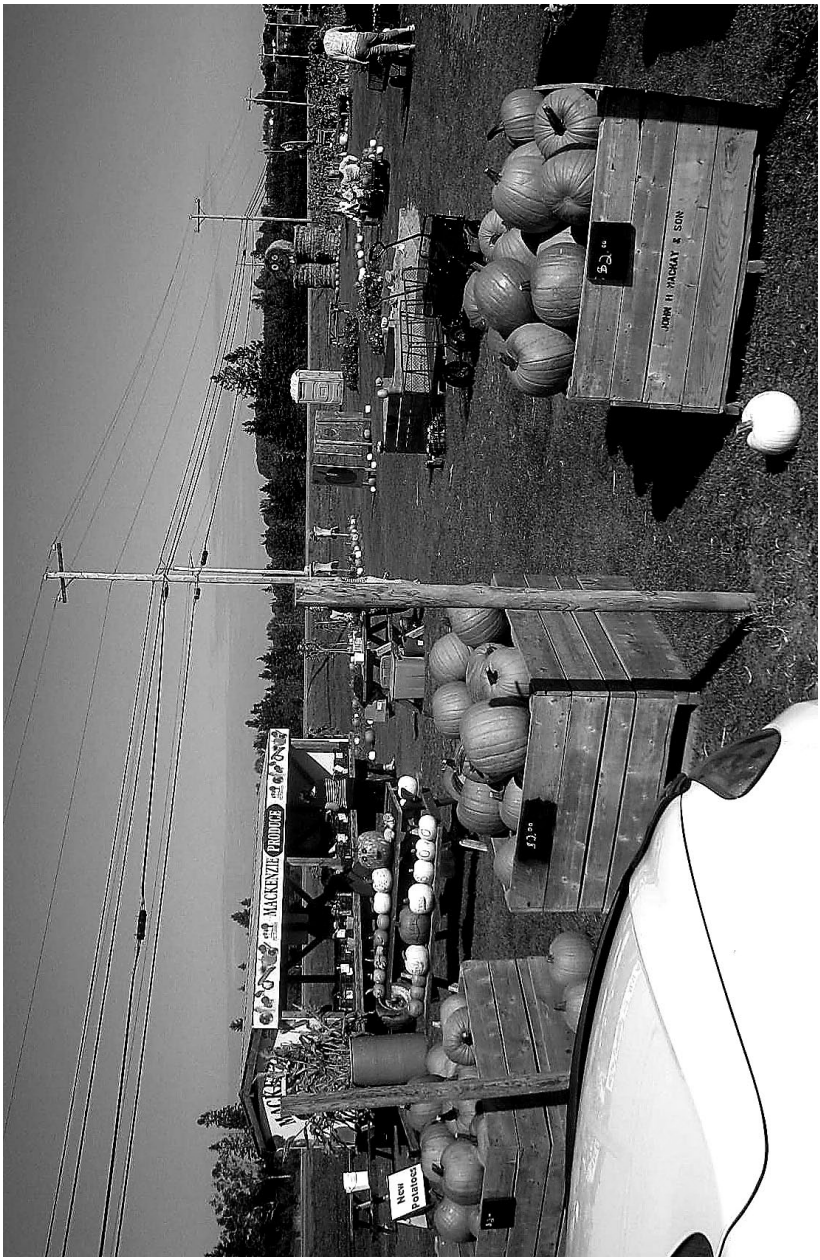
298-300.
Subway station in Hollywood, Los Angeles, is decorated with movie cameras, film reels, and music notes on the railing.



299.



300.



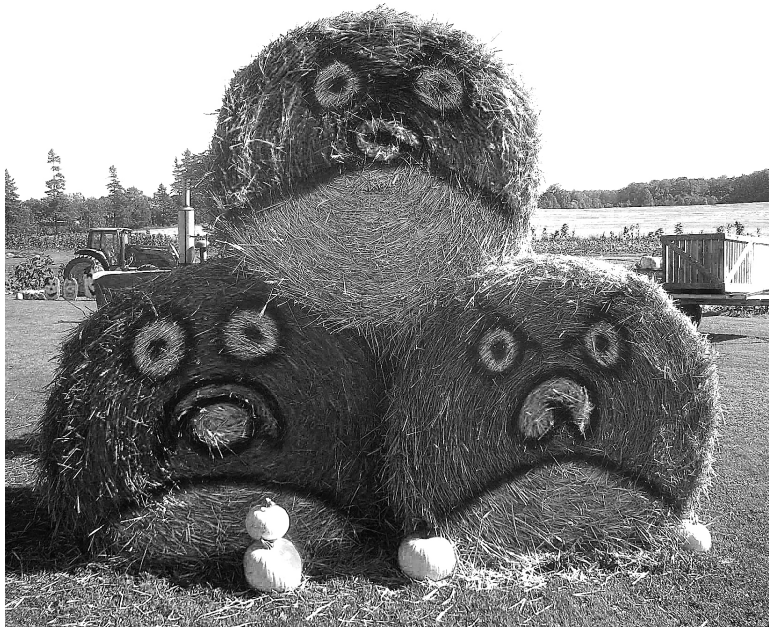
301-306. Different faces on rolls of hay at a produce market. PEI.

302-303.



304.

305.



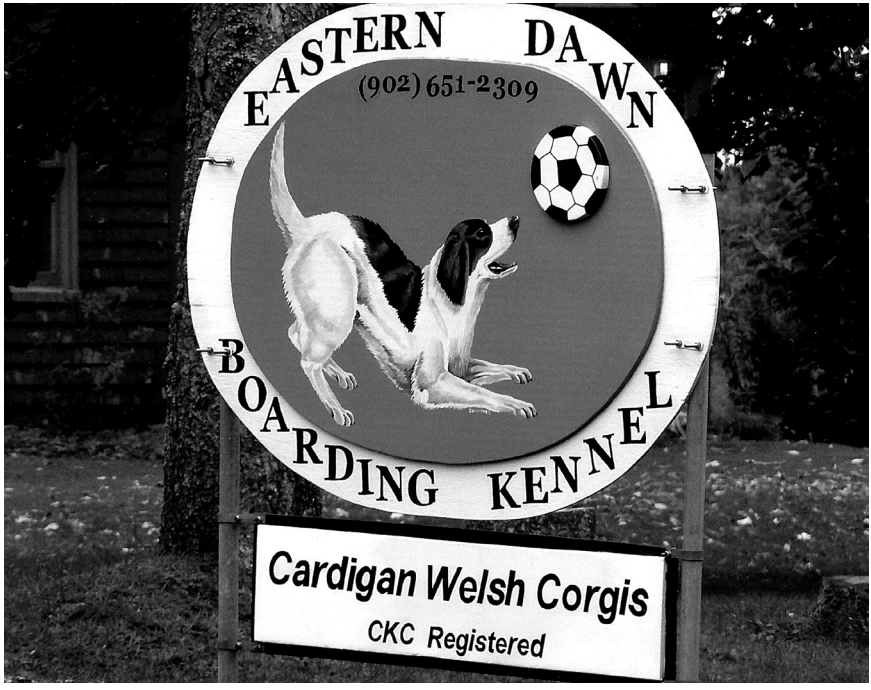
306.





307. Different animals on a mailbox at the entrance to a home. PEI.

308. Picture of a playful dog on a sign for a kennel. PEI.





309.
Similar style of sculptures at Kerr Hall, Ryerson University, Toronto, Ontario.



310.
Statues of World War I soldiers in different poses. Charlottetown, PEI.





311-312. Sculpture of a knife, fork, and spoon at a restaurant. Hollywood, California.

313-314. Lobster sculpture and door handles at the Red Lobster restaurant. Kissimmee, Florida.



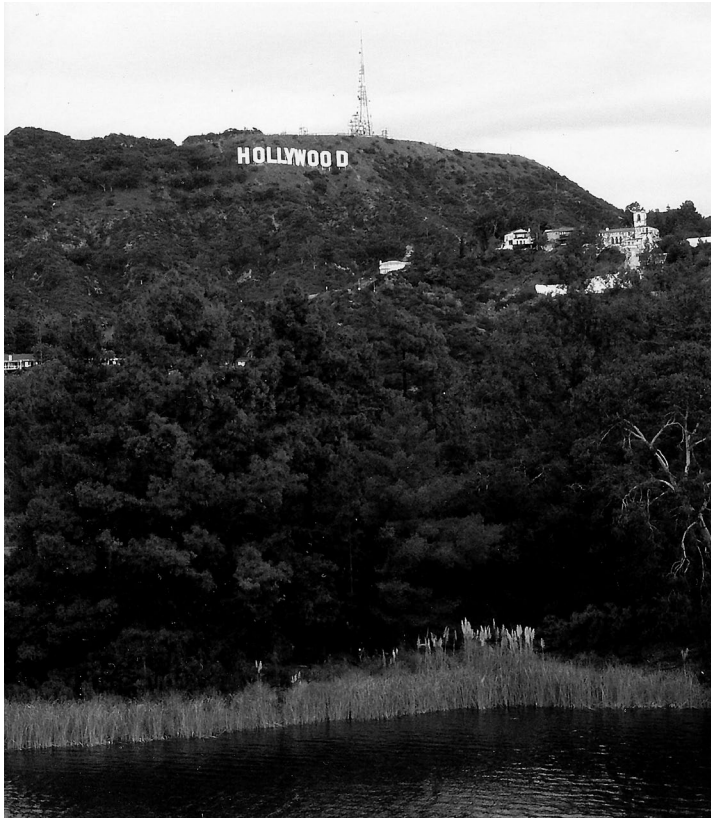
315. Advertising consistent with the store's name and products. USA. H.S.



316. Consistent style of a bronze statue of a horse. Wynn Resort, Las Vegas, Nevada.

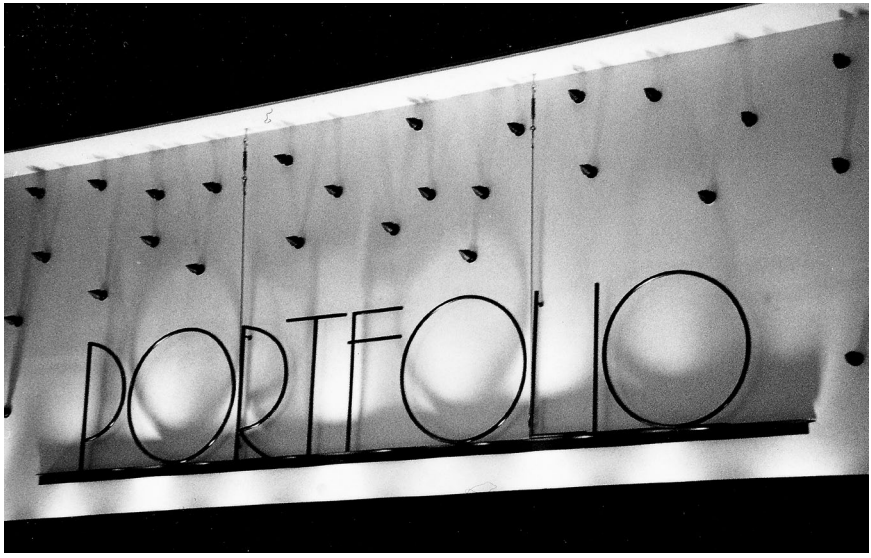


317-318. Consistent style of lettering. Los Angeles, California.





319. Consistent style of lettering at a movie complex. Charlottetown, PEI.



320. Consistent style of lettering at a store in a shopping mall. Canada.

321-322.
A variety of fountains surrounding a pool in the garden of Dunes, a gift shop and restaurant. PEI.



322.



323. Sculpture of jurors, in which you are the twelfth and missing juror. Entitled “Pillars of Justice.” Court House, Toronto, Ontario, Canada.



324. Christmas decorations of deer in different positions. Charlottetown, PEI.



325. Adopting a similar posture as the wooden figure in front of a store. Charlottetown, PEI.

326-328. Art work with different examples of street lamps. Los Angeles, California.



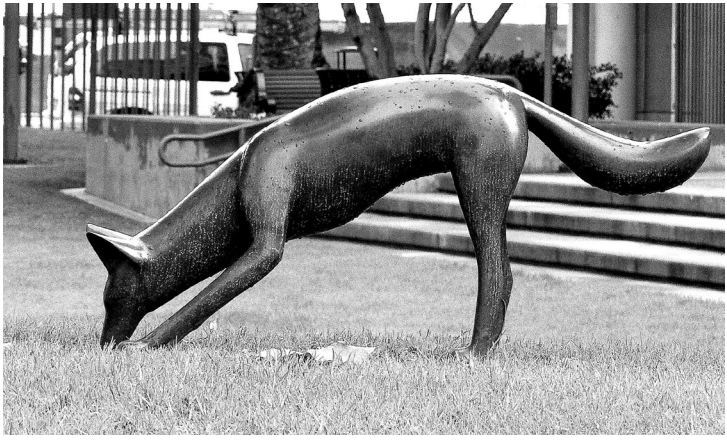
327-328.



329-332. Various sculptures of coyotes. Grand Hope Park, Los Angeles, California.







330-332.

333-334.
Sand sculpture for a grocery supermarket. The sculpture is composed of various vegetables. Charlottetown, PEI.



334.



335-347. Theme park with various characters from Dr. Seuss, a popular author of children's books. Universal Studios, Orlando, Florida.

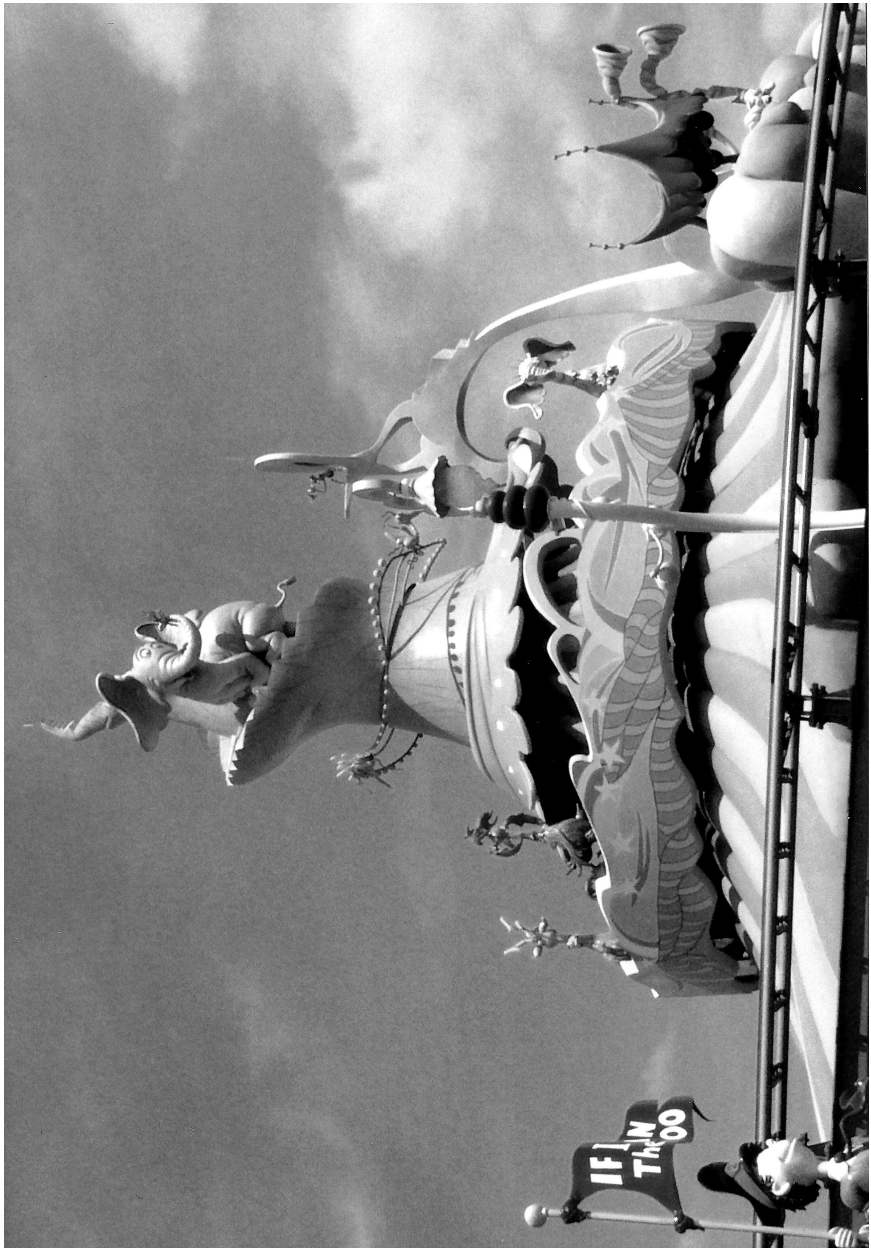


336.

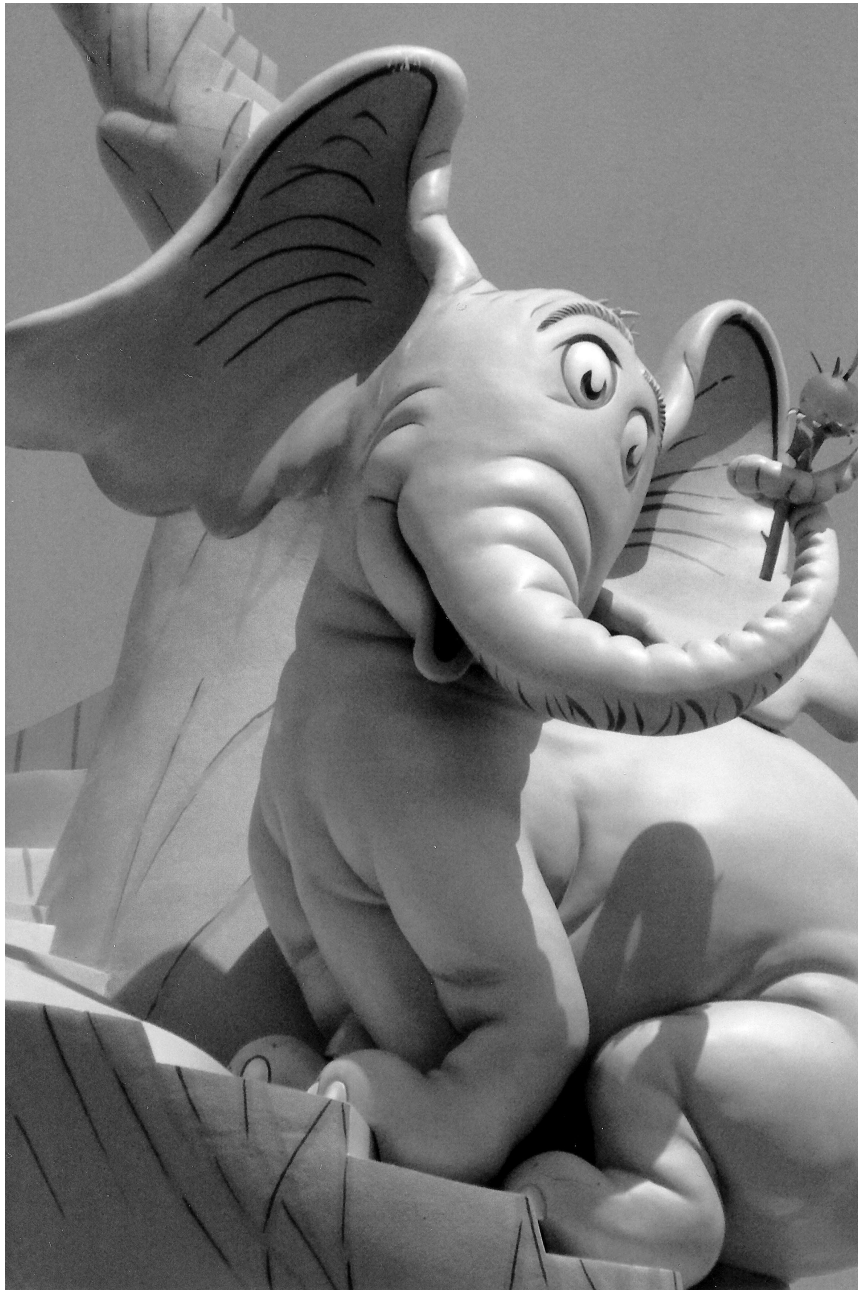
337.



338.



339.



340.



341.



342. A mischievous character from Dr. Seuss, The Cat in the Hat, pushes down on the head of a child when the child's parents seek to photograph the child with the character.



343. A villainous character from Dr. Seuss, the Grinch, covers the faces of children when their parents attempt to photograph them with the character.



344-347. Various popular comic strip characters, including Popeye the Sailor Man, Dagwood and his famous Dagwood sandwich, and Li'l Abner and the Skonk Works, where a strong drink was brewed. Universal Studios, Orlando, Florida.

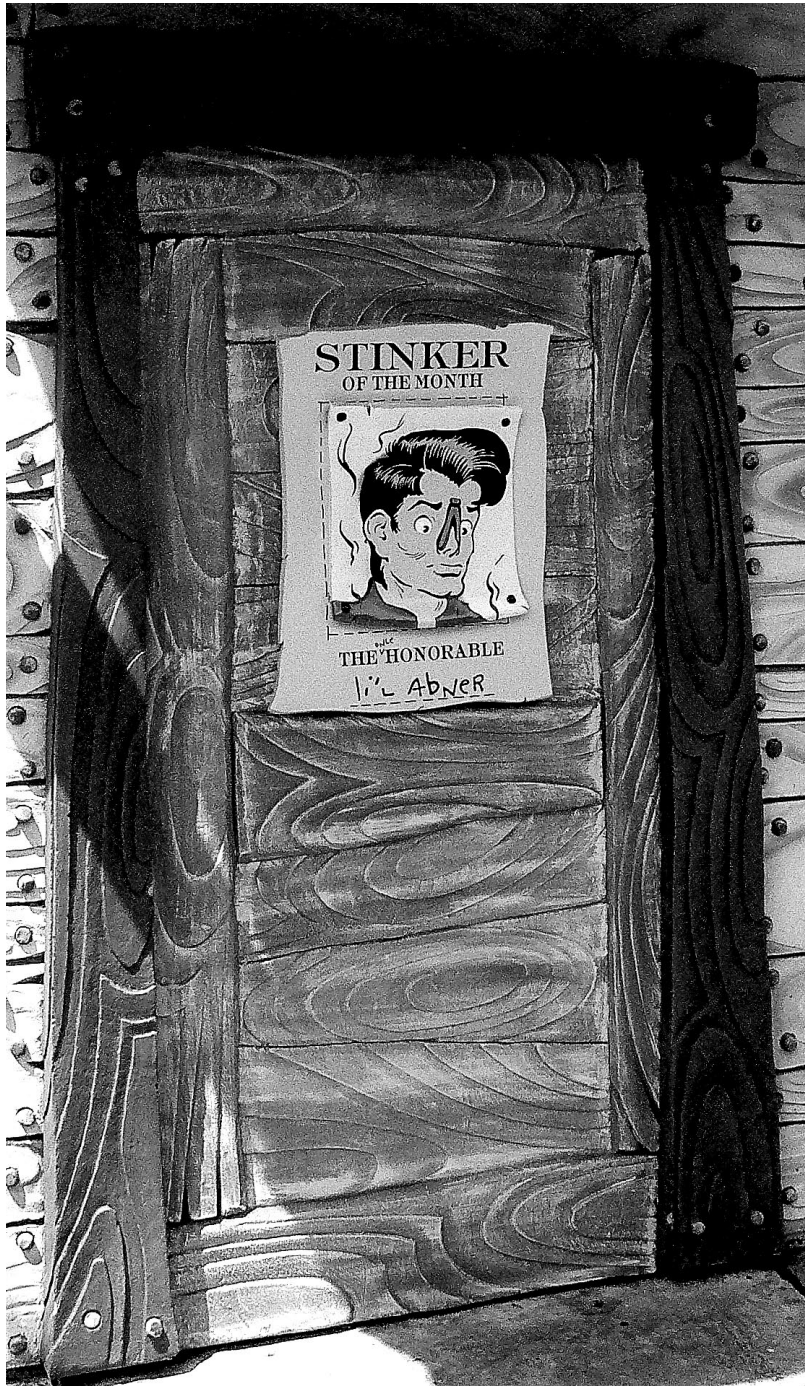
344.



345.



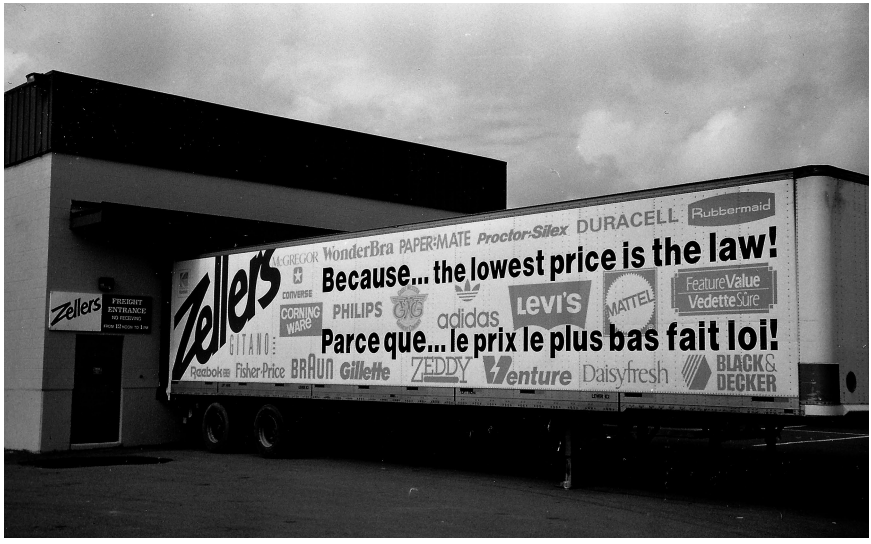
346.



347.



348. Similar circular designs on a tour bus. Charlottetown, PEI.



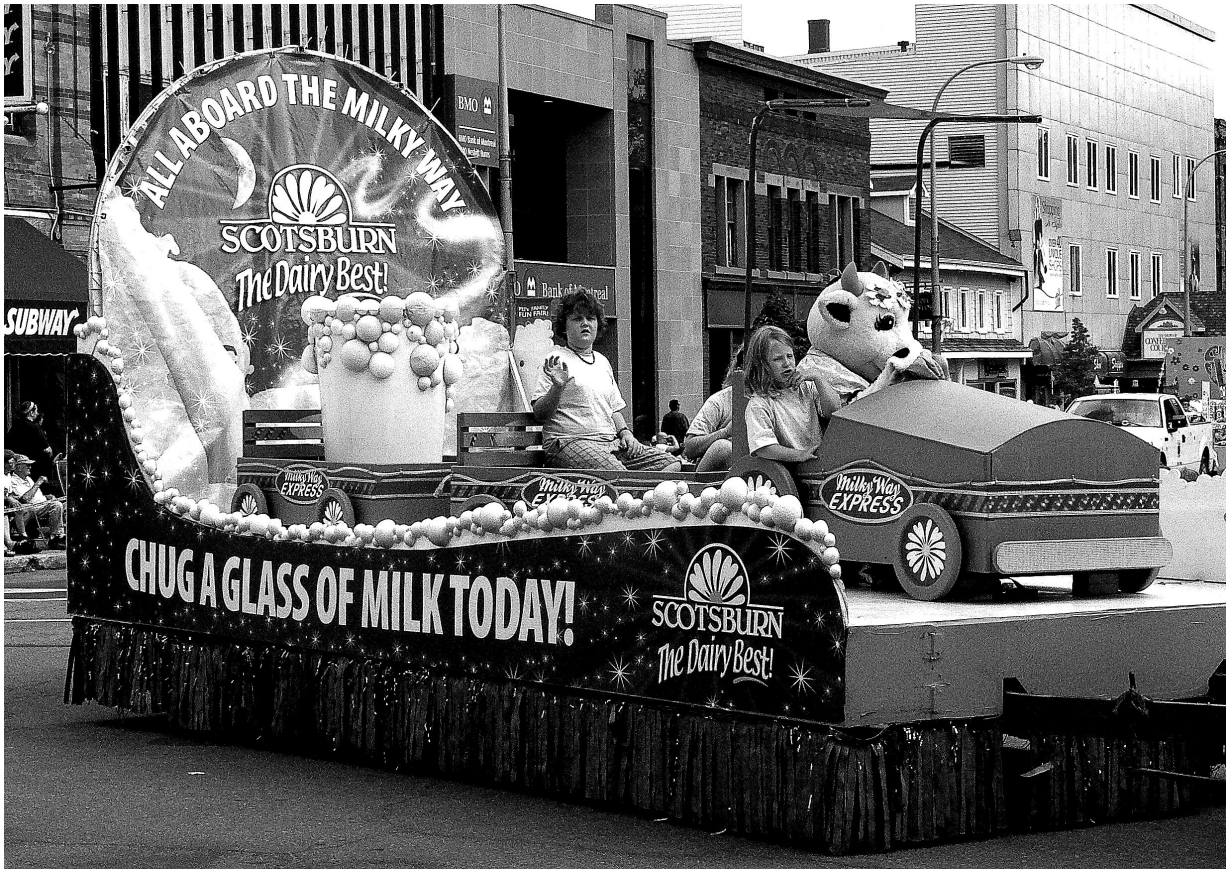
349. Various names of product brands on the side of a transport truck for a department chain. Charlottetown, PEI.



350. Amphibious tour vehicle with the name “Harbour Hippo” and a picture of a hippopotamus. Charlottetown, PEI.



351. Vehicle advertising Red Bull, an energy drink, with a picture of a red bull and a replica of the beverage container. Charlottetown, PEI.



352.
Parade float promoting drinking milk. Charlottetown, PEI.

353.
(next page) Parade float promoting the adoption of animals. Charlottetown, PEI.


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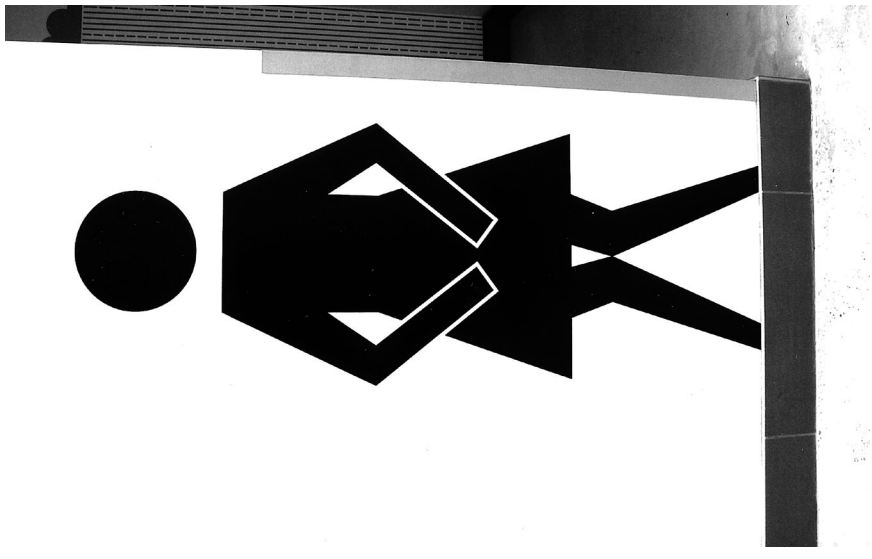
353.



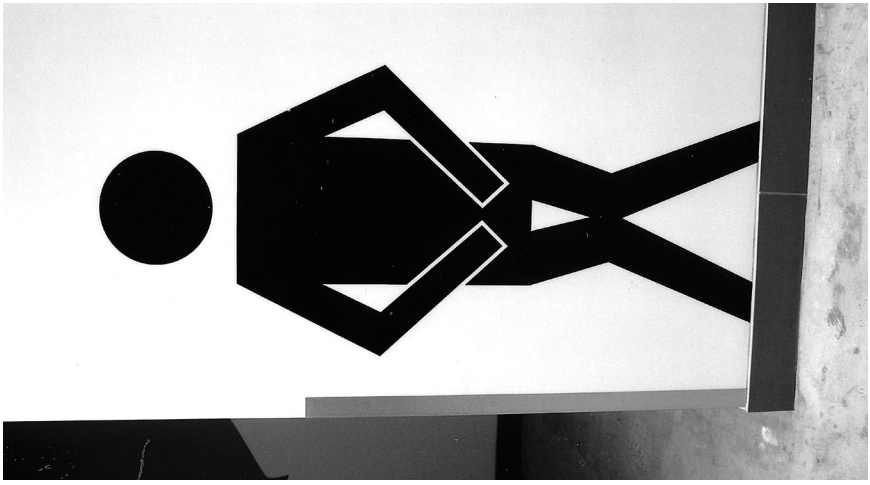
354-358. Similar style of designs on an escalator, elevator, and toilets in a shopping mall. Notice the use of circles for heads. River Market, New Westminster, British Columbia, Canada.

355.

356.



358.

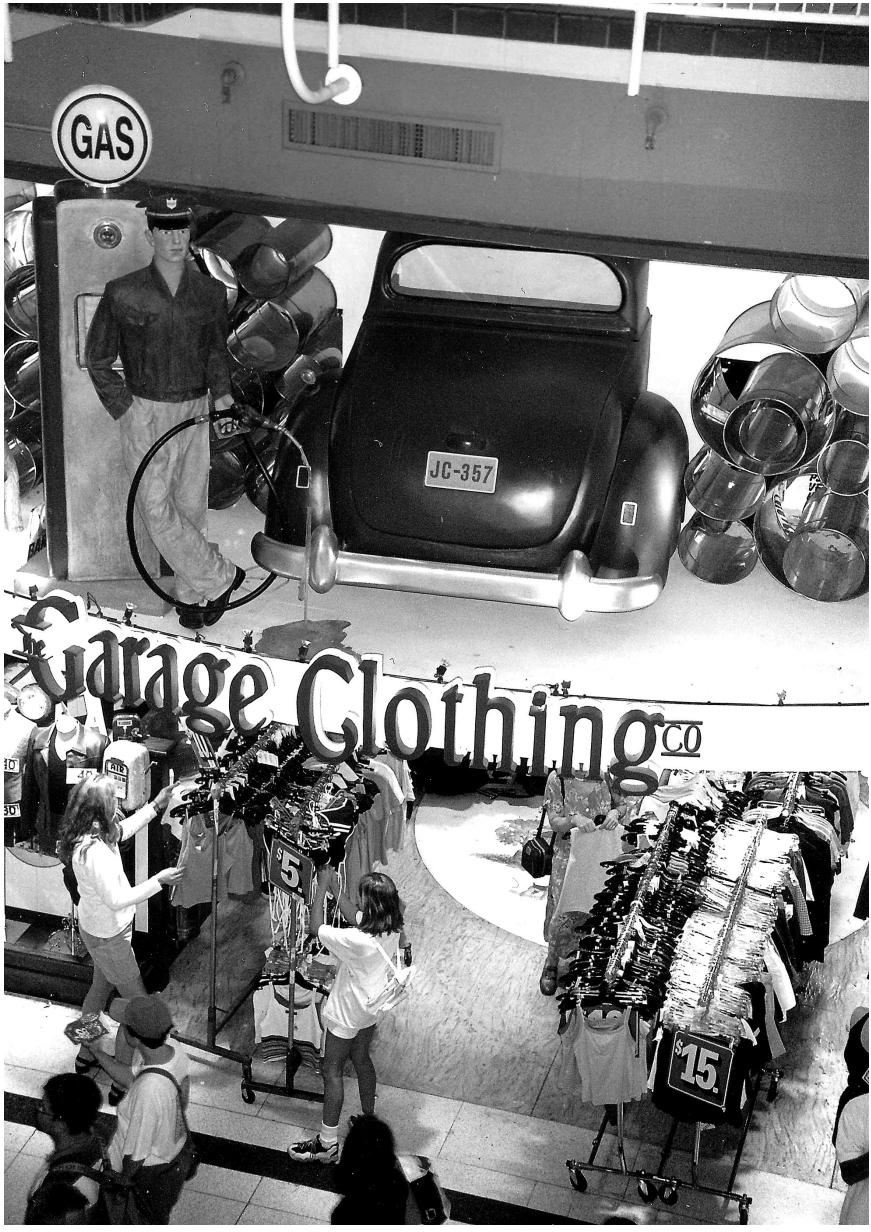


357.

359.
Decor of various neon jellyfish at a sushi restaurant.



360-361.
Decor related to a garage at the Garage Clothing Company in a shopping mall. Toronto, Ontario.



361.

362-365. Similar style of figures on light fixtures. Chateau Lake Louise, Alberta.

364.

365.

366-370.
Similar appearances of decorative figures in the Fashion Show shopping mall.
Las Vegas, Nevada.



367.



368.



369.



370.

371.
Decor above a newsstand in a bookstore. Canada.

372. Tapestry with pictures of various community structures. Georgetown, Prince Edward Island.

373.
Pictures of different animal species placed above lockers in the Atlantic Veterinary College. Charlottetown, PEI, Canada.



374-377. Decor of different geometric shapes and mannequins in various postures and different outfits in an H & M clothing store. Las Vegas, Nevada.



375.

376.



377.

378-379.
Various hanging parasols in Wynn Hotel. Las Vegas, Nevada, USA.



379.



380-384. Various skiers. Decor in Cascade Shopping Mall, Banff, Alberta, Canada.



381.



382.



383.



384.



385. Sculpture of musicians in different positions. Cirque du Soleil, Las Vegas, Nevada, USA.



386-389. Various fishing and fish displays at a hunting and fishing supply store. Bass Pro Shops, Tsawwassen, British Columbia.



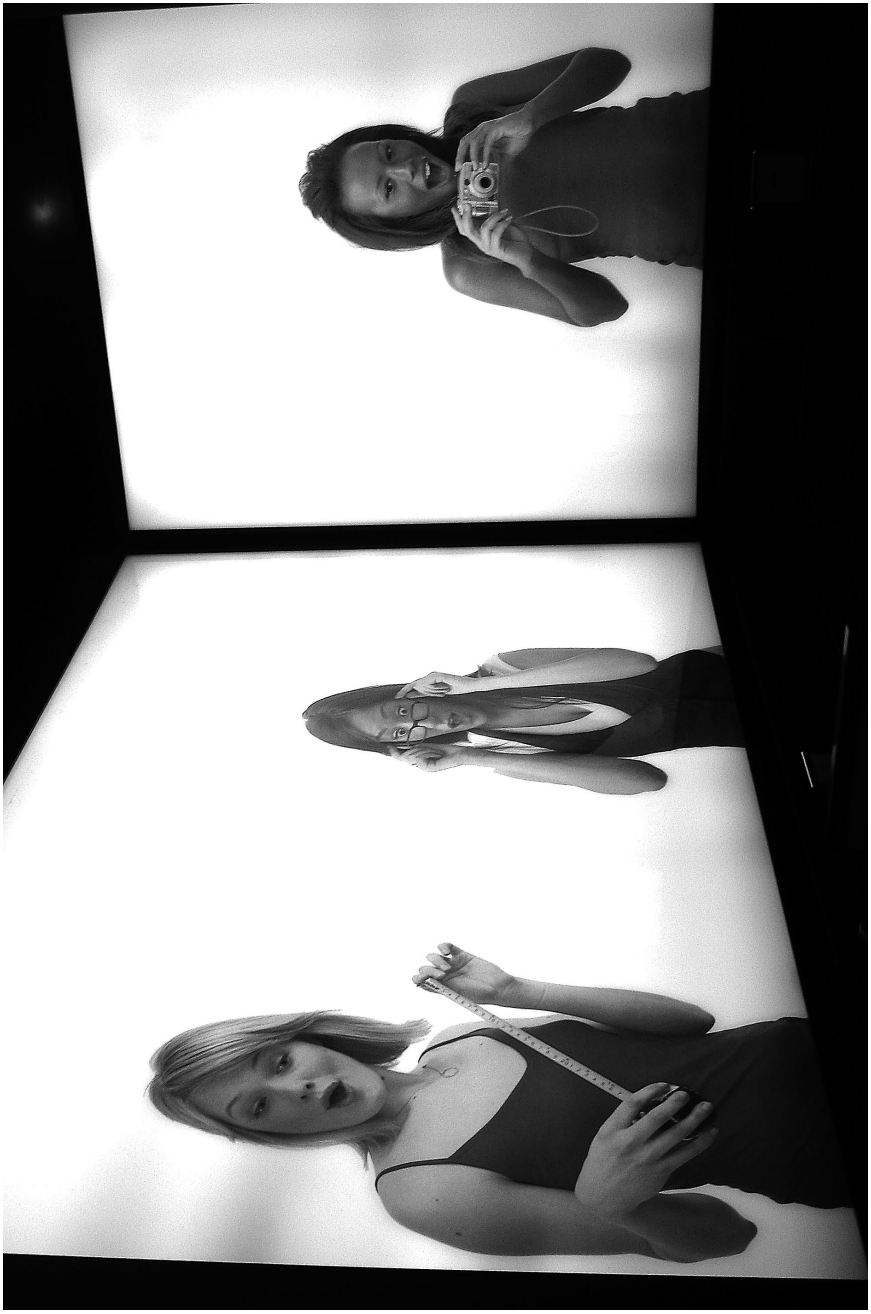
387.



388.



389.



390.



390-391. Photographs of different women above the urinals in a men's toilet at a restaurant/bar. Vancouver, British Columbia.

392.
Heads of different American Presidents. Mount Rushmore, South Dakota, USA. H.S.



393. Similar designs and postures. 400 BC - 500 AD, Jama Coaque style, Ecuador. Gardiner Museum, Toronto.

2.11. Consistency - The Caribbean

394-396.
The Lion of Judah as an integral part of a Rastafarian. Wooden sculpture from Negril, Jamaica.



395.



396.

2.12. Increasing consistency



397.

397-401.
A tourist attempts to adopt the same posture as the statue on the bench. His friend with the camera realizes that the tourist's thumb on his right hand is not raised as it is on the statue. The friend goes over and corrects the position of the thumb to make it more consistent with that of the statue before taking the photograph. Charlottetown, PEI, Canada.

398.



399.

400.



401.

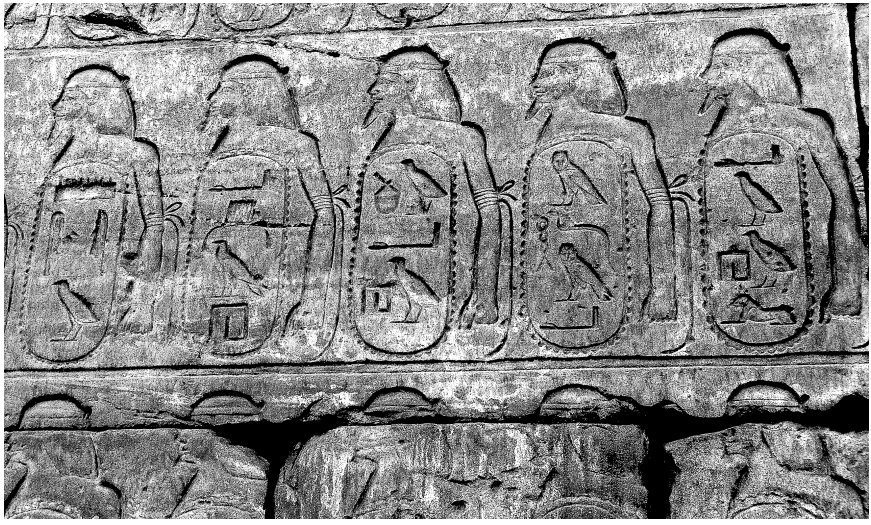
3. Equidistant

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3.3. Southeast Asia 345
3.4. East Asia 346
3.5. The Americas 347

3.1. Equidistant - The Middle East

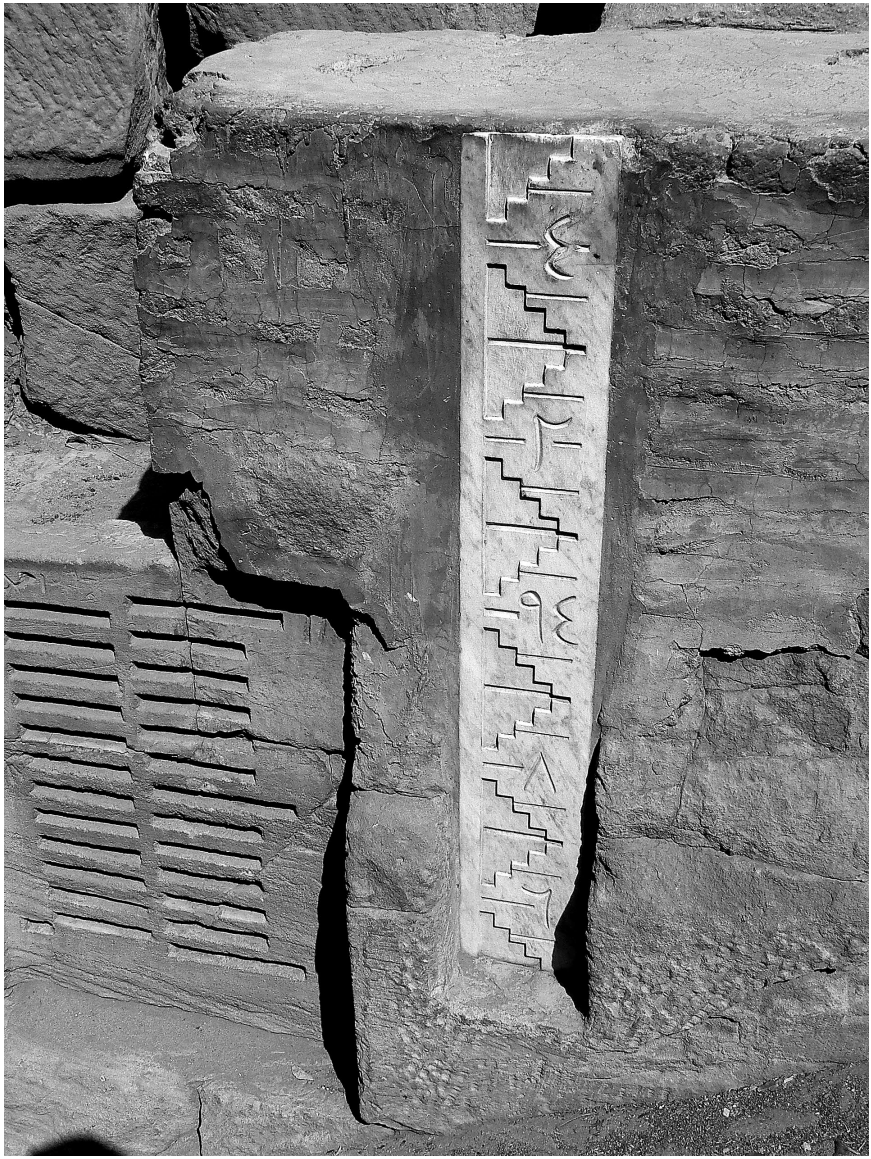


402. Equidistant cobra heads and rectangles on a wall. South Tomb, Djoser complex, Saqqara, Egypt.



403. Equidistant sculptures of prisoners. Karnak Temple Complex, Luxor, Egypt.

404-405. Equidistant marks to measure the height of the Nile River. Nilometers, Elephantine Island, Egypt.



405.

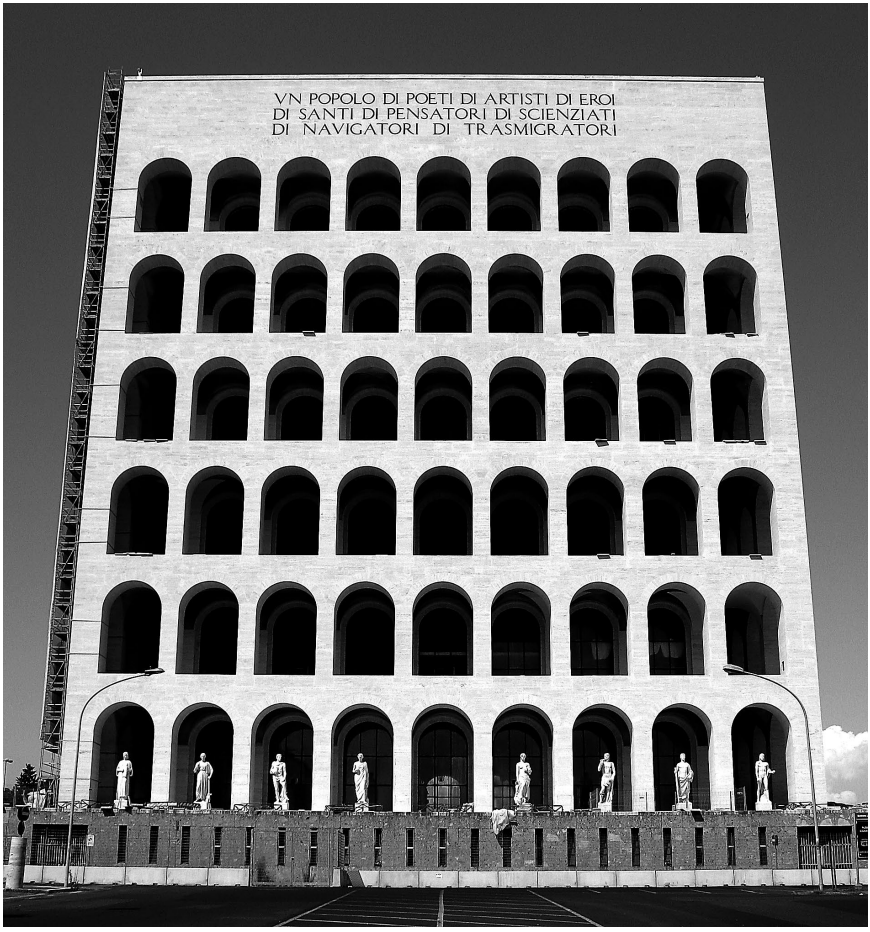
406.
Equidistant features on the railing at the side of the Nile River. Cairo, Egypt.

3.2. Equidistant - Europe

407.
Equidistant vanes in a radiator. Notice the semi-circular design. Varna, Bulgaria.

408.
Equidistant designs on a container and lid. Notice the use of repetition and the centered lid and handle. 2000-1500 BC, England. The British Museum.

409.
Equidistant indentations in the Solar Disk, 1st century AD. Dacia, Sarmizegetusa Regia, Romania.



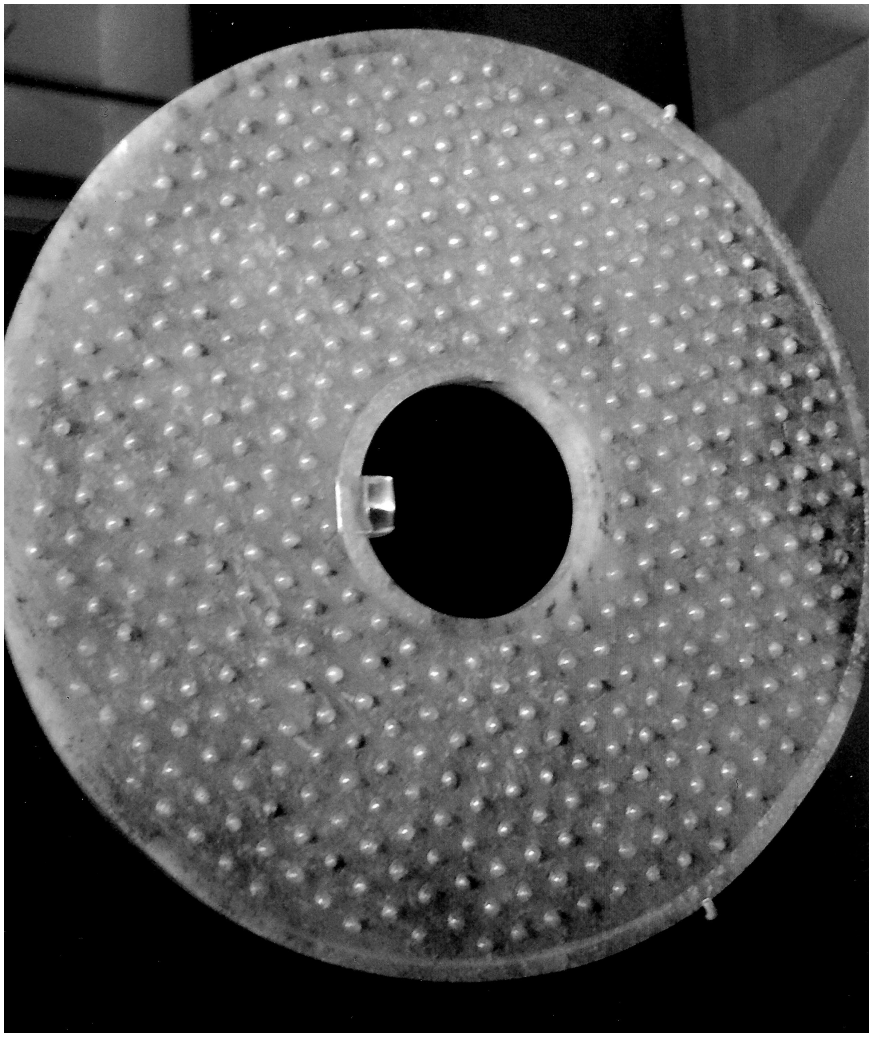
410. Equidistant openings on the front of the Palace of Civilization, EUR. Rome, Italy.

3.3. Equidistant - Southeast Asia



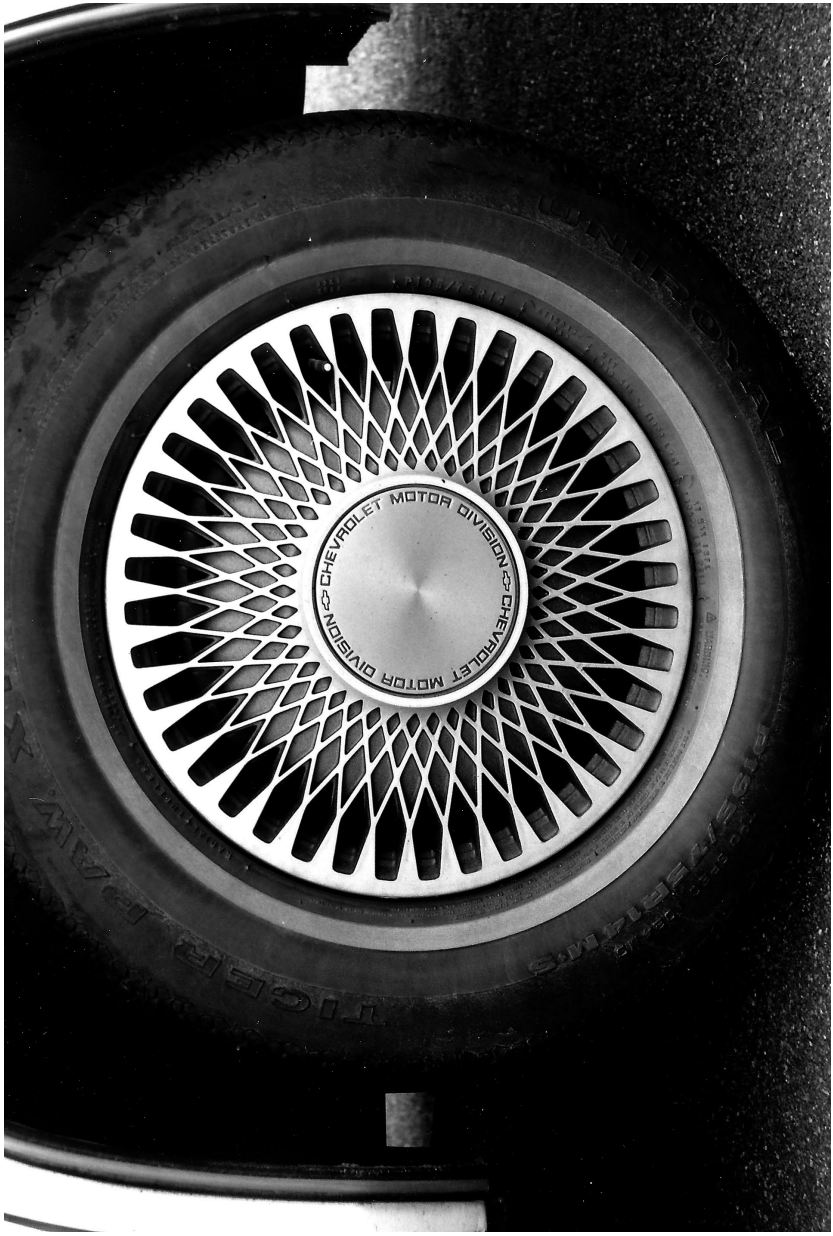
411. Equidistant dots, lines, and stars on a child's clothing. Vietnam. H.H.

3.4. Equidistant - East Asia



412.
Equidistant protrusions on a jade burial disk.
6th - 1st century BC.
Eastern China.
The British Museum.

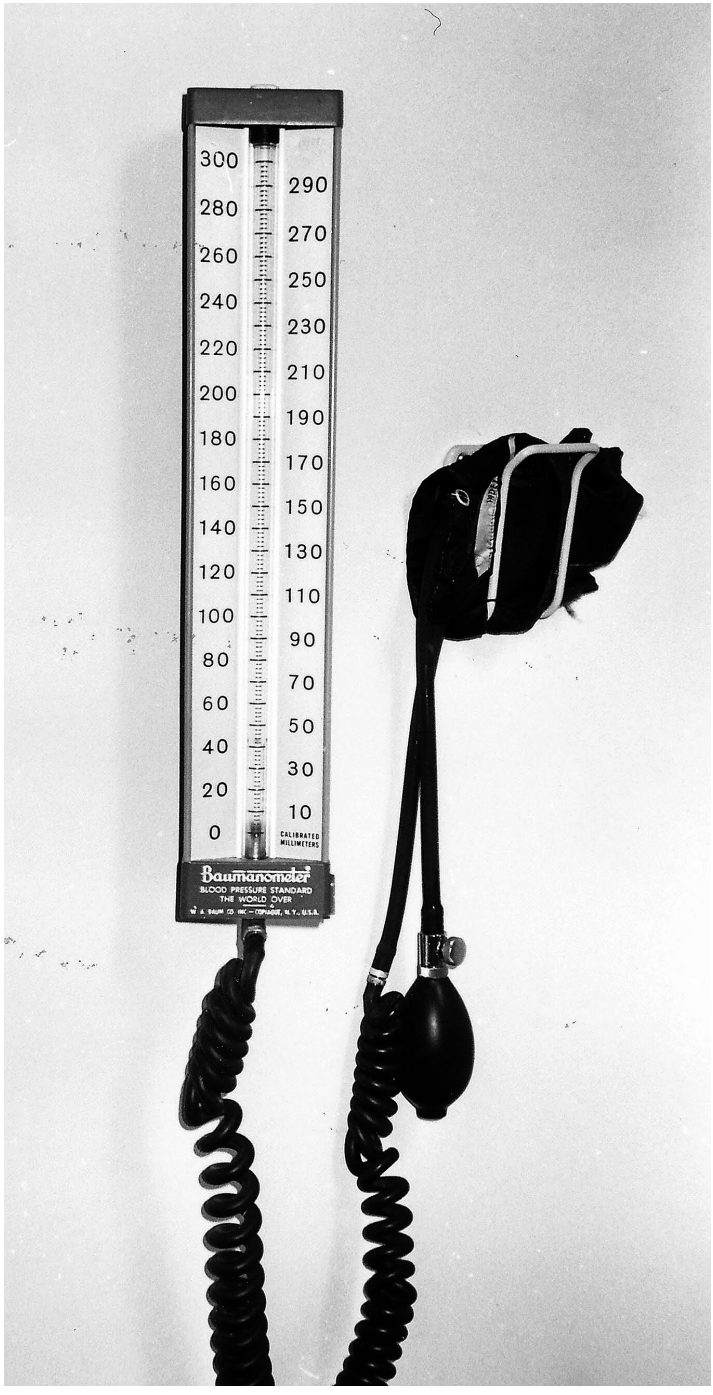
3.5. Equidistant - The Americas



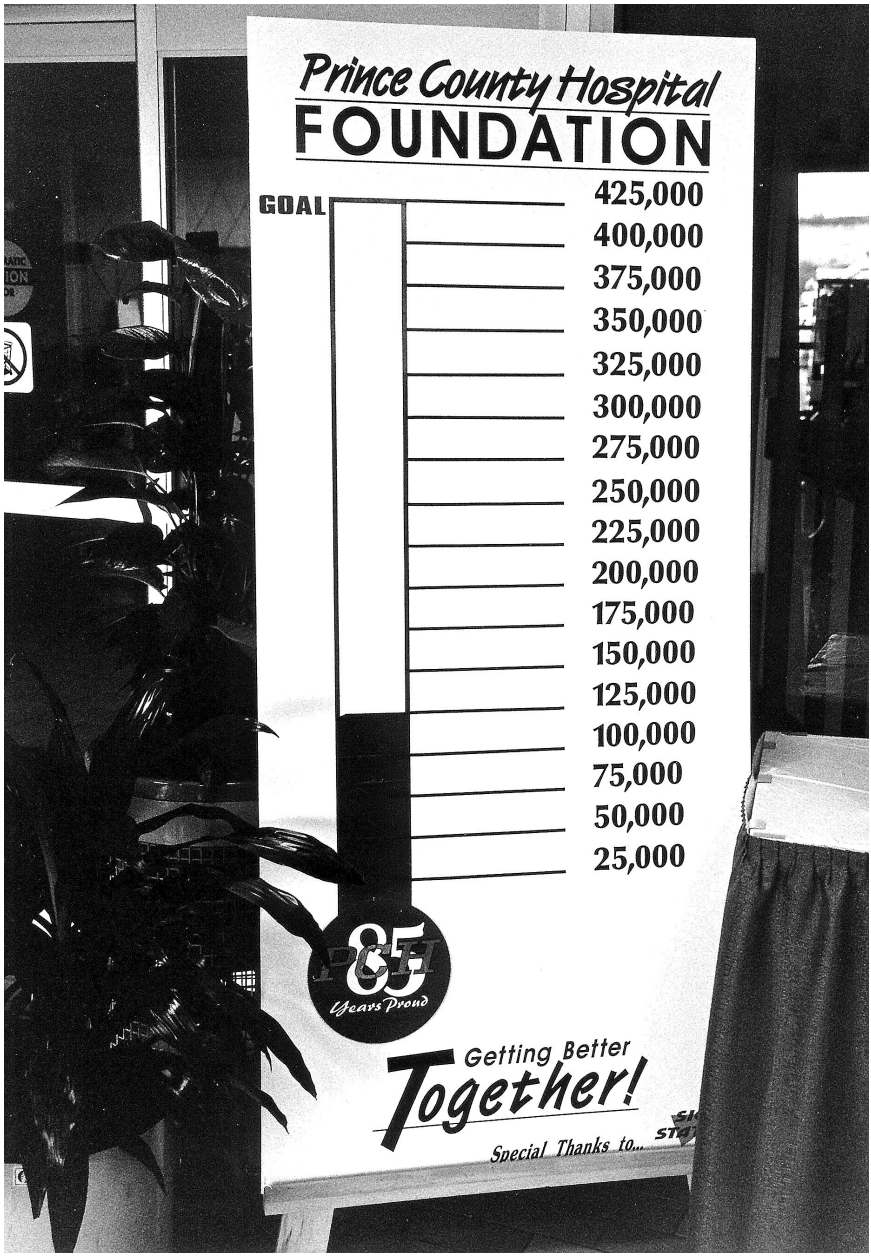
413. Equidistant features in the design of a hubcap. Canada.



414. Equidistant measures on a surveying rod. Canada.



415. Equidistant measures on a device for measuring blood pressure in a doctor's office. Canada.



416. Equidistant measures of how much money has been donated to a hospital. PEI.



417. Equidistant measures of how much force is applied by the wielder of a hammer. Attraction at a local fairgrounds. Charlottetown, PEI.



418. Equidistant repeated features in buildings. Los Angeles, California.



419. Equidistant stairs and spindles in a banister. Canada.

4. Grouping on the basis of similarity

4.1. The Middle East 355
4.2. Europe 356
4.3. Central Asia 358
4.4. Southeast Asia 359
4.5. East Asia 388
4.6. Oceania 393
4.7. The Americas 397

4.1. Grouping on the basis of similarity - The Middle East



420.
Grouping of similar figures on six separate plaques.
19th century, Iran.
The Louvre, Paris.

4.2. Grouping on the basis of similarity - Europe



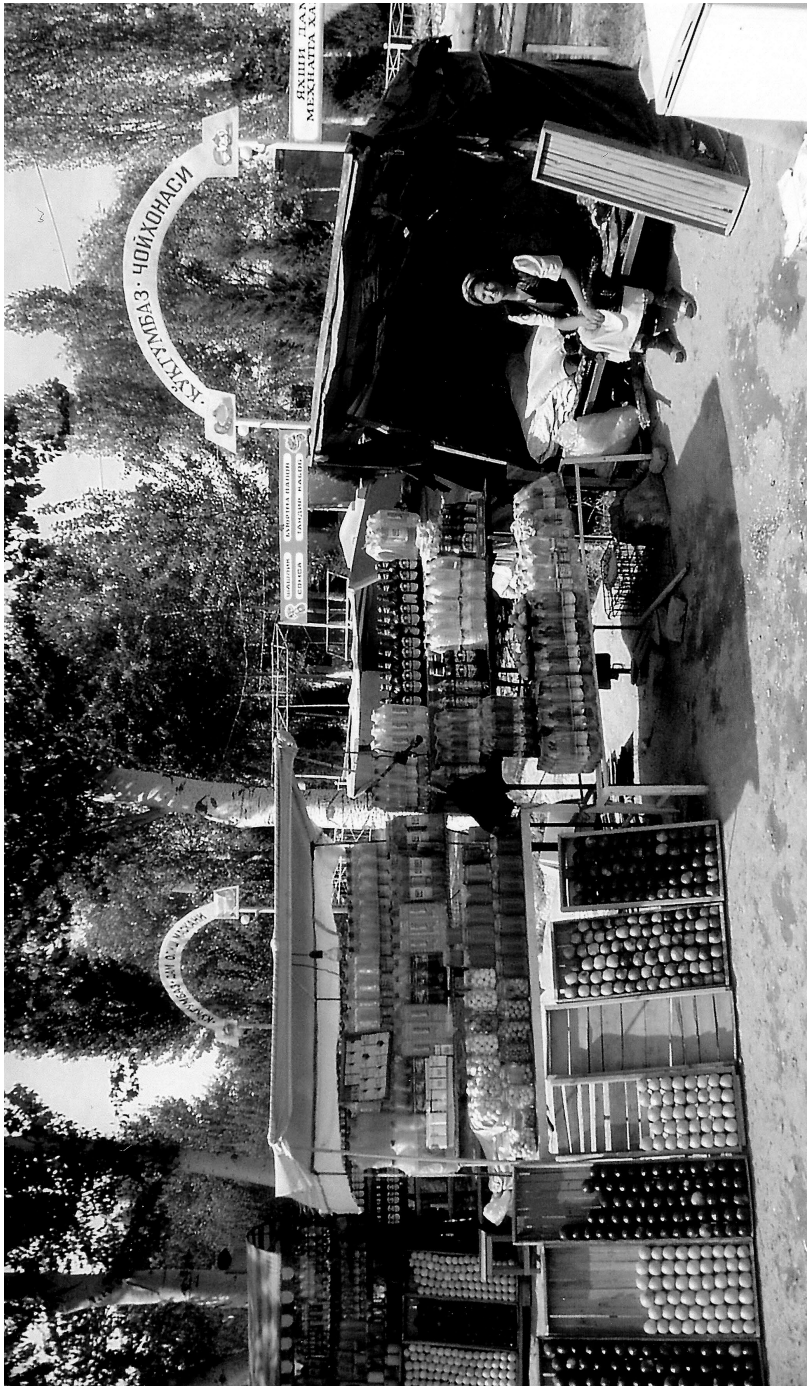
421. A large number of Citroën 2CV cars parked tightly together. Europe. H.S.



422-423. Separate groups of tents and wheelbarrows with tools at an archaeological site at a Dacian center that was occupied in the 1st century AD. Sarmizegetusa Regia, Romania.



4.3. Grouping on the basis of similarity - Central Asia



424. Separate groups of different fruit, bottled goods, and bottled drinks at a roadside store. Between Kyrgyzstan and Uzbekistan. M.D.

4.4. Grouping on the basis of similarity - Southeast Asia



425.
Elephant station for tourist trips. Mekong River area. M.D.



426-427. Separate groups of dragons and religious figures at a temple. Vietnam. M.V.

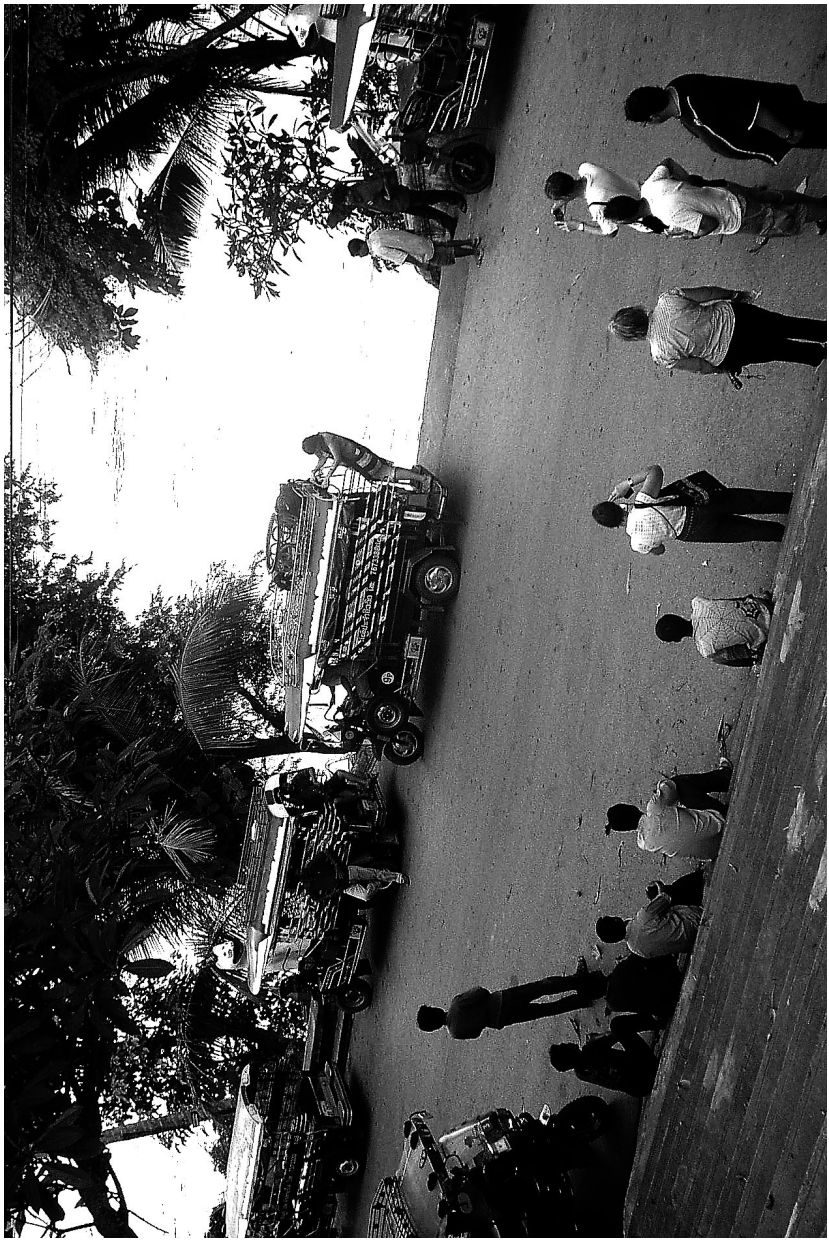


427.



428-429. Similar types of boats placed together. Mekong River. M.D.





430. Collection of minibuses at a tourist site. Mekong River. M.D.

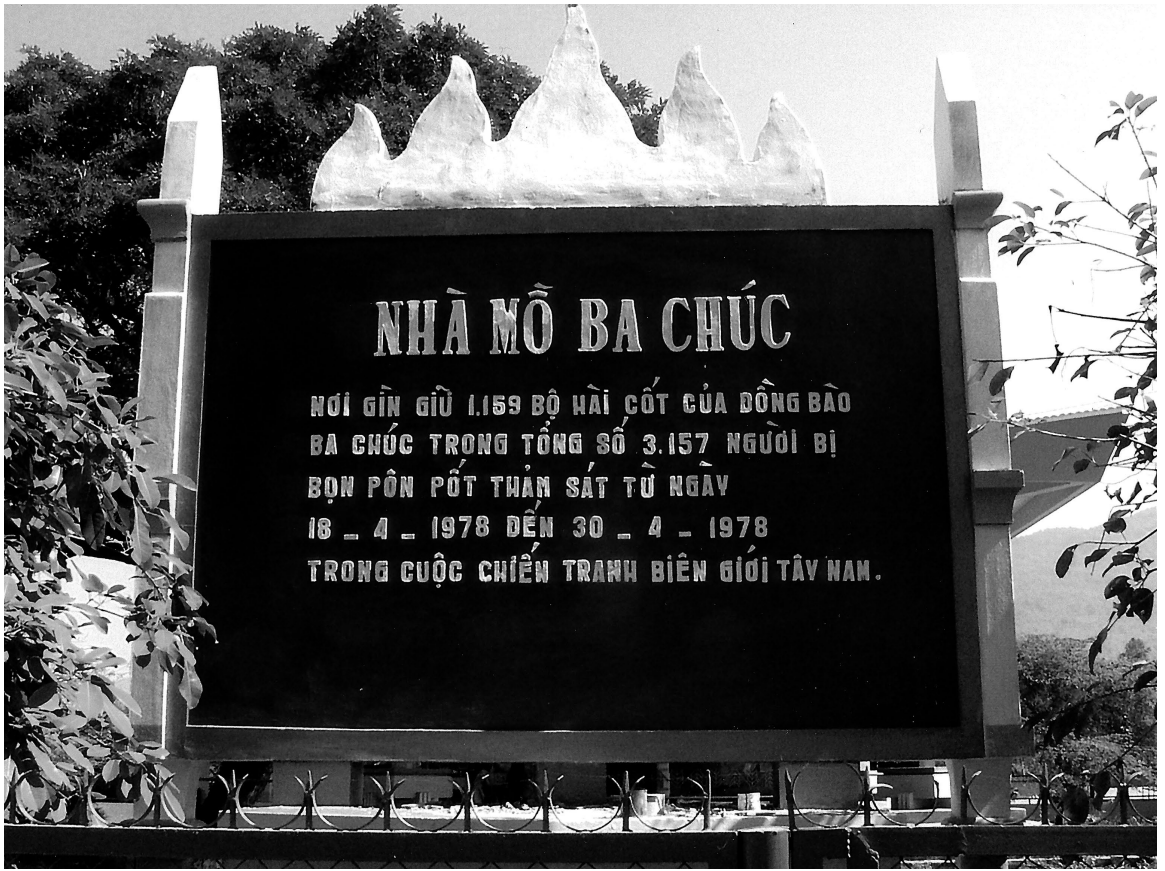
431.
Large spools of communication cable placed outside the entrance to a local post office. Vietnam.



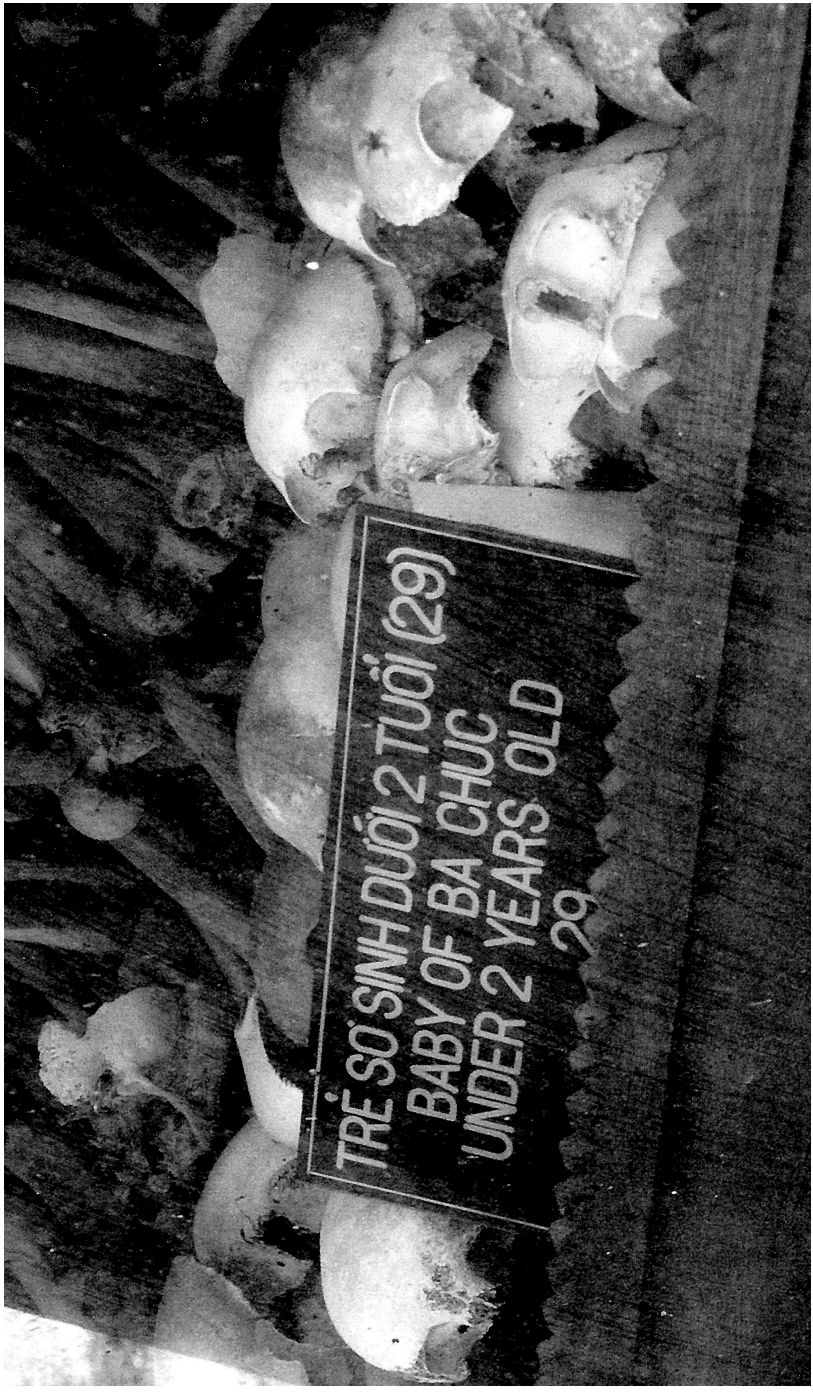
432. Security guard with extra ammunition held by rubber bands and placed together on the stock of his gun. The Philippines. H.S.



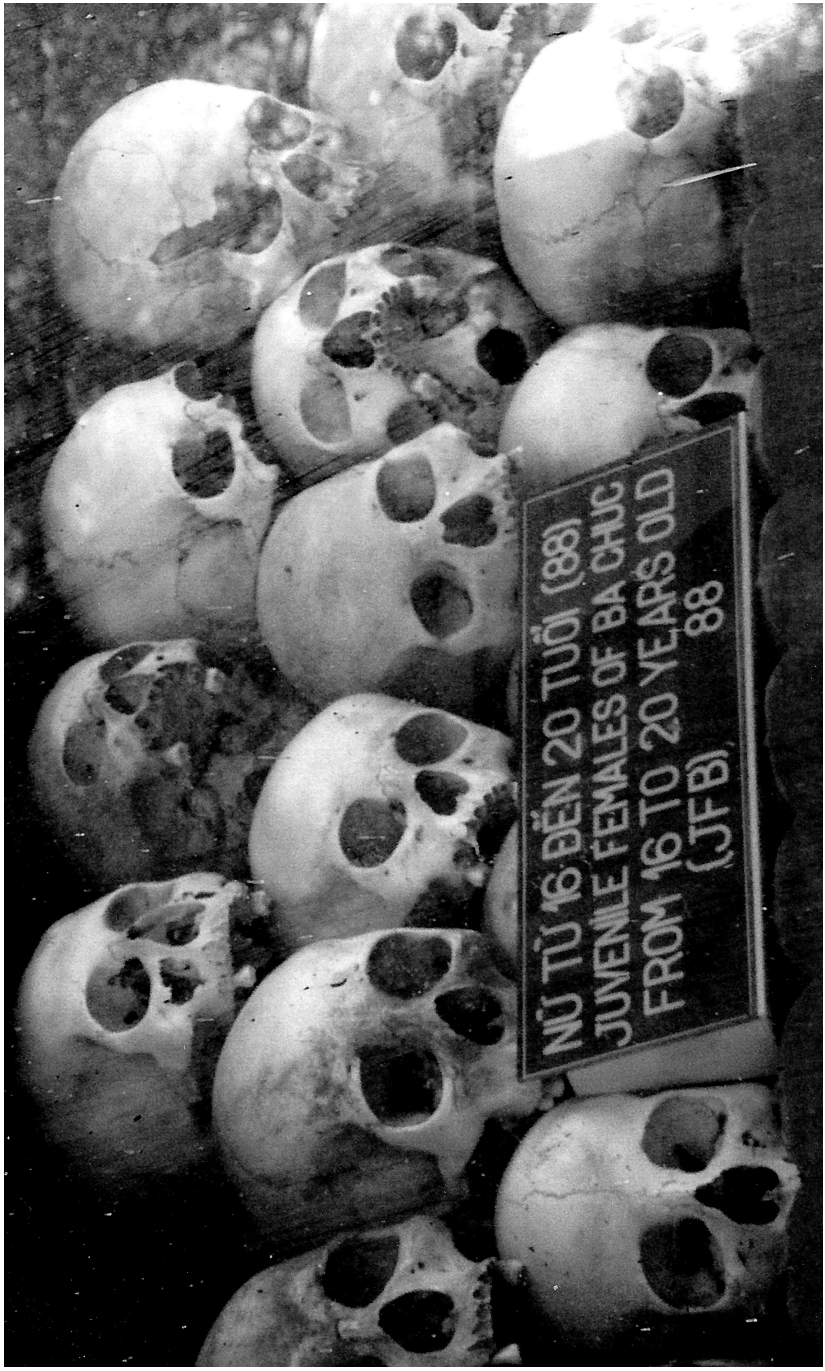
433. Artillery pieces grouped together in an enclosure at a military museum. Can Tho, Vietnam.



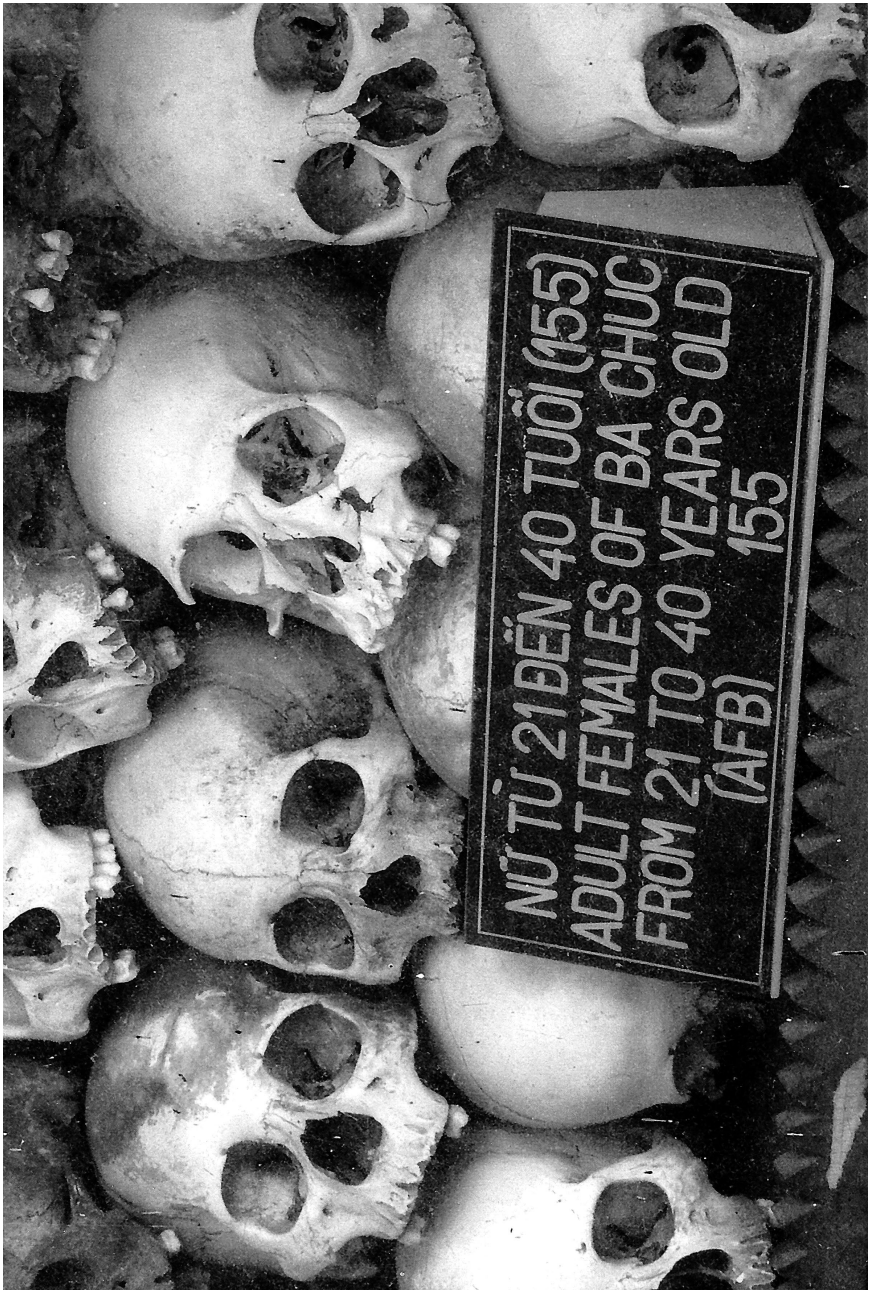
434-439.
Sign outside a memorial. This commemorates the 3157 Vietnamese slaughtered by the Cambodians between April 18, 1978 and April 30, 1978. This temple holds the remains of 1159 people. The remains are separated by sex and age.
Ba Chuc, Vietnam.



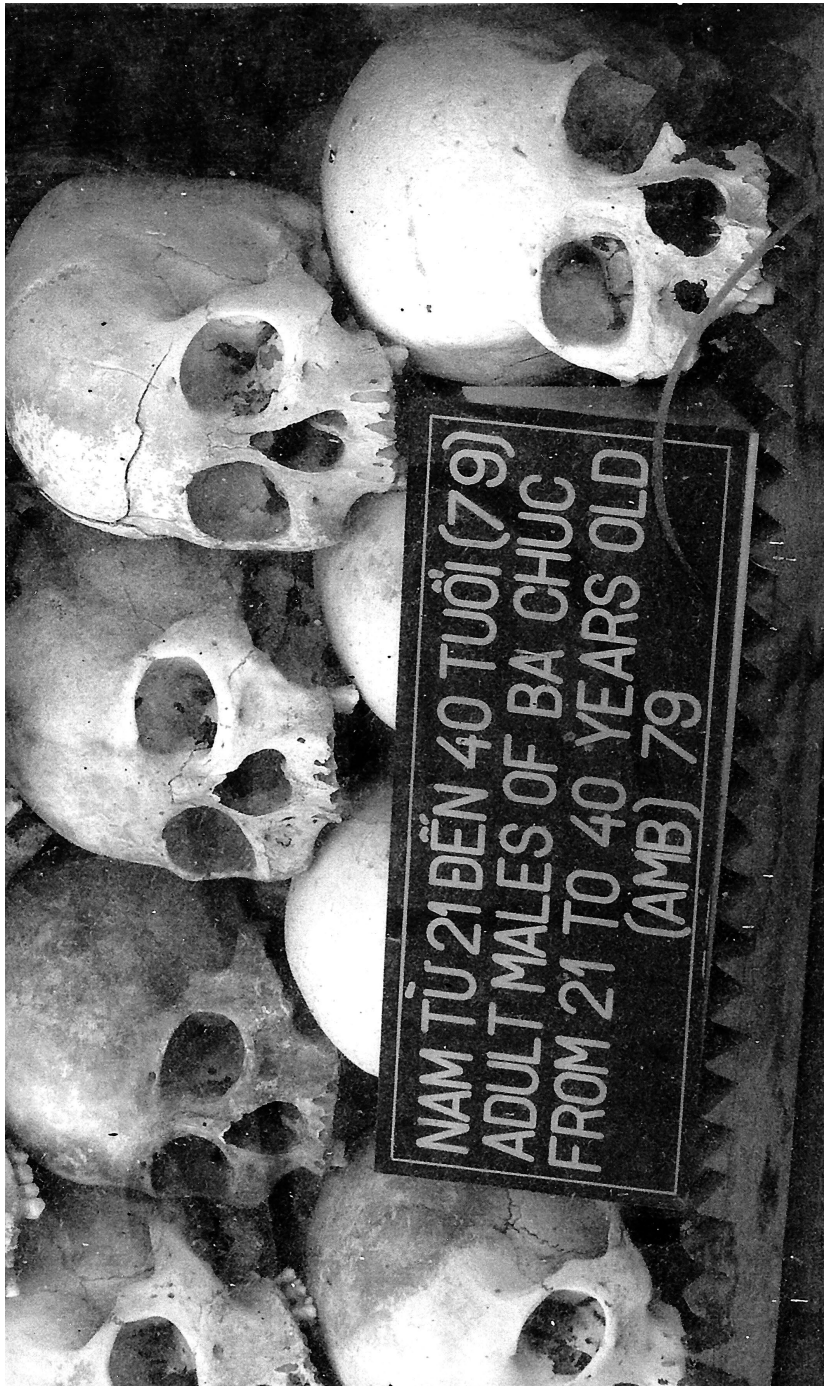
435.


NỮ TỪ 16 ĐẾN 20 TUỔI (88)
JUVENILE FEMALES OF BA CHUC
FROM 16 TO 20 YEARS OLD
88
(JFB)

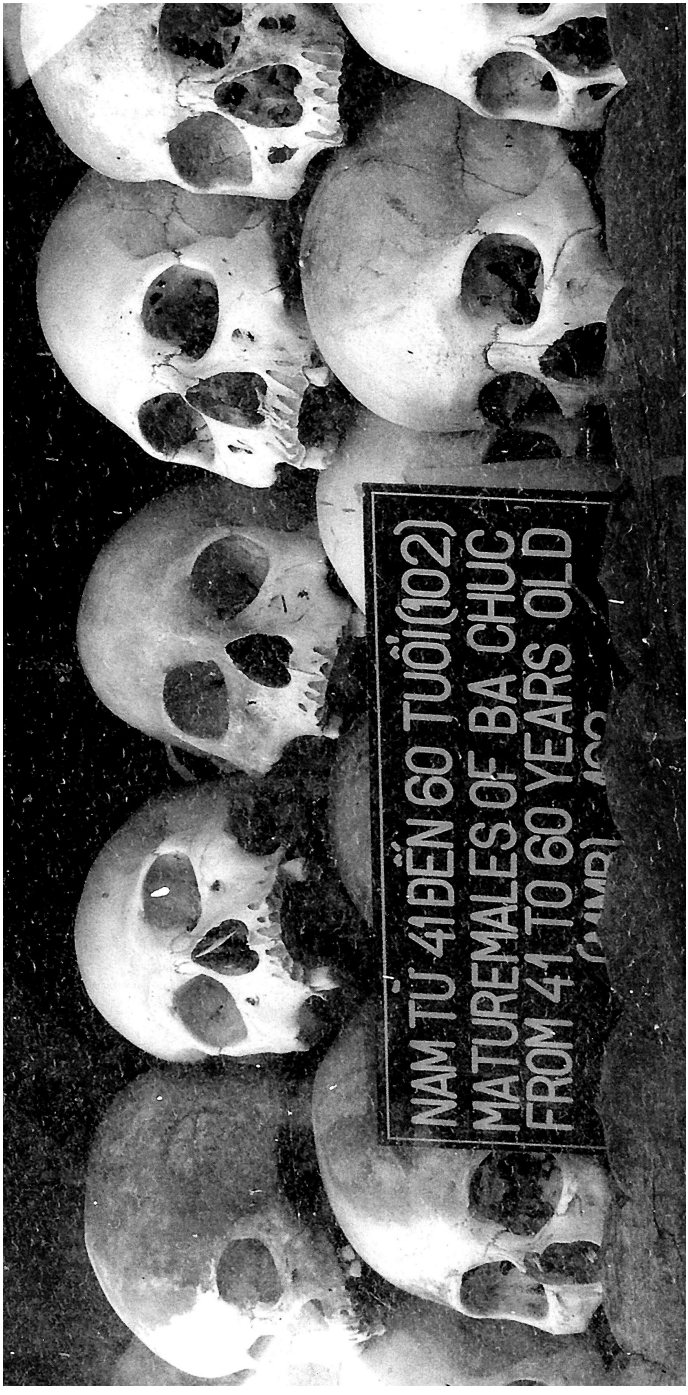
436.


NỮ TỪ 21 ĐẾN 40 TUỔI (155)
ADULT FEMALES OF BA CHUC
FROM 21 TO 40 YEARS OLD
(AFB) 155

437.


NAM TỪ 21 ĐẾN 40 TUỔI (79)
ADULT MALES OF BA CHUC
FROM 21 TO 40 YEARS OLD
(AMB) 79

438.


NAM TỪ 41 ĐẾN 60 TUỔI(102)
MATUREMALES OF BA CHUC
FROM 41 TO 60 YEARS OLD

439.



440. Betel nut leaves neatly arranged in a basket. P.B.



441. Transporting a large quantity of onions. Vietnam.



442-443. Plastic container of scorpions for sale at a market center. The container has been placed on the street just in front of the bicycle. Vietnam.





444. Separate containers of pastry and shrimp. Vietnam. E.T.



445. Separate packages, each of which contains one kind of dried fruit or vegetable, in a specialty store. Vietnam. E.T.



446. Separating hatching eggs and baby ducks. Vietnam. E.T., H.H.



447-448. Ducks in fenced in enclosures on the land and in the water. Vietnam.



449-451.
Food vendors with groups of produce that is separated by type. Vietnam. H.H., E.T.



450.



451.



452.
Food stand with cooked meat on skewers that is separated by type of meat.
The Philippines.
H.S.

453.
Specialty store that deals with packaged food and bottled liquor. The items are grouped together and separated by type. Vietnam. E.T.

454.
Separate groups of different glasses, cups, and drinks in a bar. Bangkok, Thailand. H.S.



455-458. Wedding party having a meal. Seating is based on sex and age. Vietnam. A.H.



456.



457.



458.

4.5. Grouping on the basis of similarity - East Asia



459. Group of rickshaw drivers. China. H.S.

460.
Rack of matchlock rifles mounted equidistant from each other.
Himeji Castle, Himeji, Japan.
E.T.



461.
Food items grouped together by type in separate bowls. China. H.S.



462-463. Seafood separated by species. Fish market. Japan. E.T.



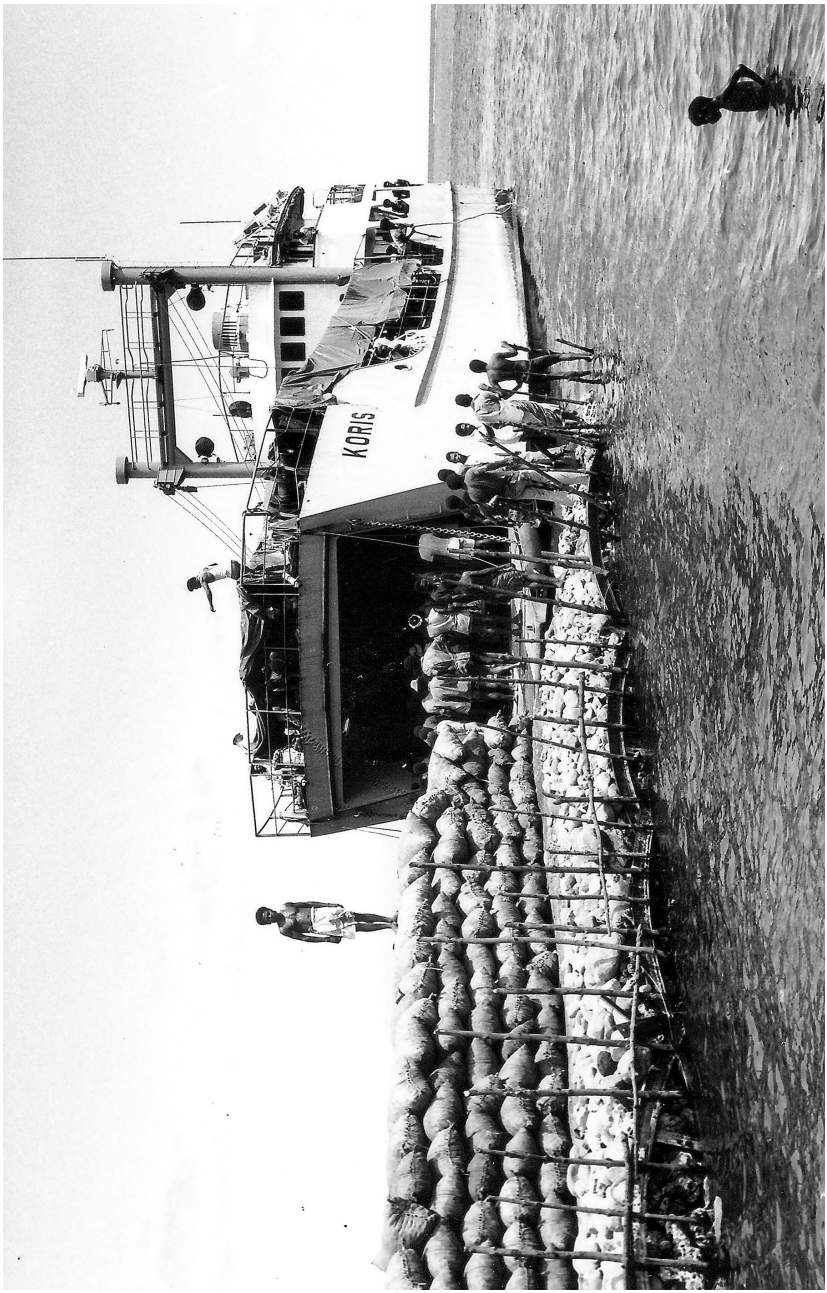


464. Shop with items for sale to tourists. Similar items are placed together. China. H.S.

4.6. Grouping on the basis of similarity - Oceania



465. Separate piles of whole coconuts and coconut husks. Papua New Guinea. M.Z.



466-467. Bags of copra stacked together, and being loaded on a ship. Papua New Guinea. M.Z.



467.

468.
Local store with specific goods, including canned goods, bags of rice, soap, and razor blades, in separate groups. Papua New Guinea. M.Z.

4.7. Grouping on the basis of similarity - The Americas



469.
Rolls of hay, farm vehicles, and farm buildings in separate areas. PEI.

470-471. Fishing boats moored together. PEI.



471.

472.
Snow pushed together in the middle of the street by snow plows. The snow will be carried away later in dump trucks. Charlottetown, PEI.



473. Bags of leaves placed together at the edge of the street for future collection by the city. Charlottetown, PEI.



474. A large number of Christmas trees placed together for sale to the public. Charlottetown, PEI.



475. Rows of shopping carts placed just outside a supermarket. Charlottetown, PEI.



476. A collection of wheelchairs for customer use in a shopping mall. Eaton Centre, Toronto, Ontario.



477. Row of wind turbines in a wind farm. Nova Scotia, Canada.



478. Overflow of trash at a trash receptacle. Vancouver, British Columbia.

479-480. Separate bins of specific kinds and flavors of candy. Charlottetown, PEI.



480.



481-484. Separate piles of specific materials for sale at a garden centre. PEI.


BULK PRODUCTS
Sold by the Ton
Topsoil $32.75
Compost $32.50
Garden Soil $32.75
Light Mulch $32.75
Red Mulch Chips $32.75
Dyed Black Mulch $32.75
Red Mulch $32.75
1/4" Fines Gravel $29.25
3/4" Fines Gravel
1/2" to 3/4" Gravel $23.50
3/4" to 1 1/2" Gravel
River Stone $42.75
Blue Metal $42.75
Pea Gravel $42.75
Recycled Concrete $42.75
Sand $29.50
Delivery Available
Please
Please do not drive on the grass. Please stay off of your garage from the delivery guy. Thank you!

482.



483.



484.



485-486.
Cactus plants placed together on a small table.

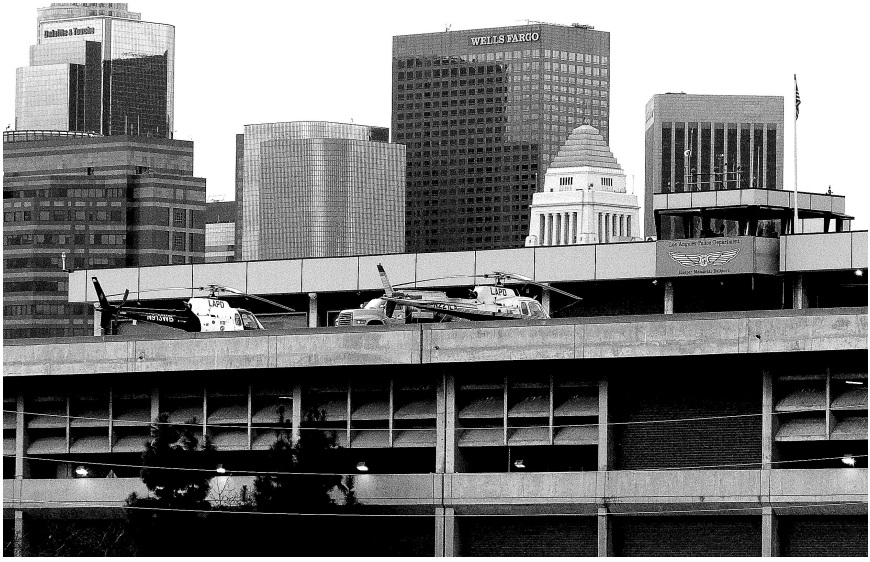




487. Cruise ships moored in the same area of the harbour. Charlottetown, PEI.

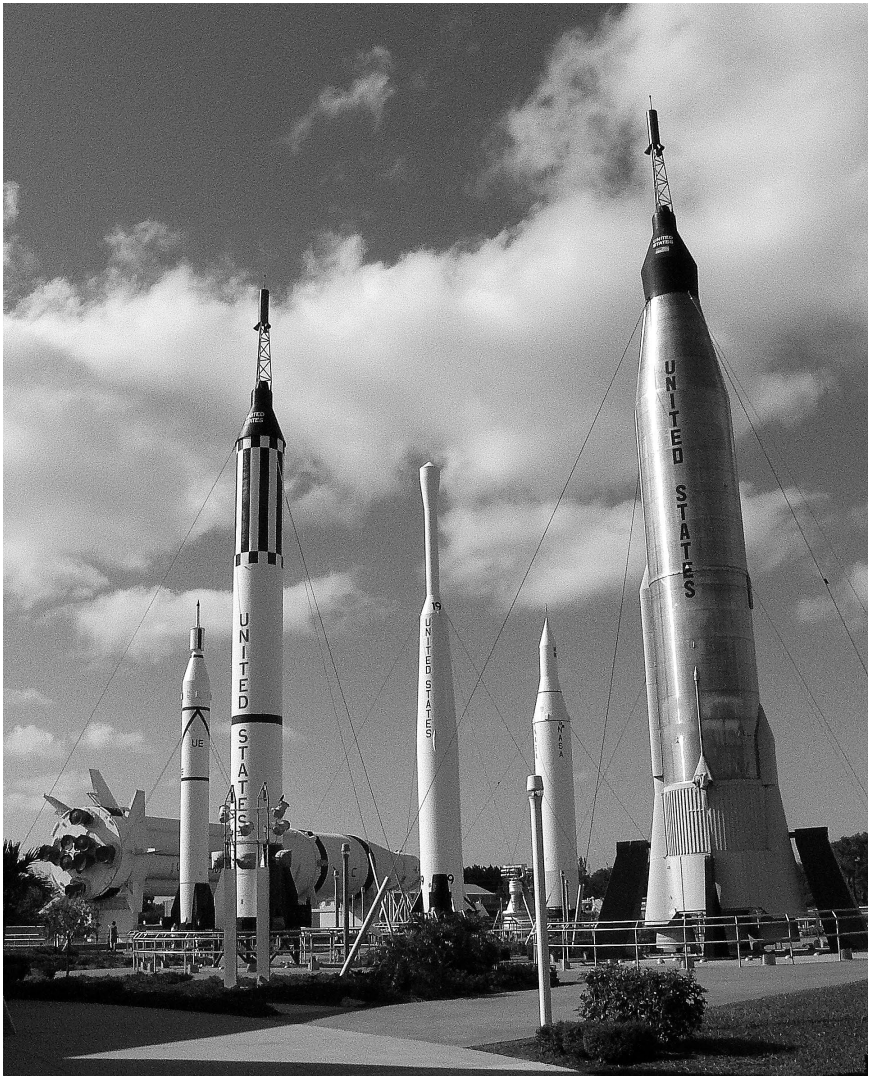


488. Separate parking area for motorcycles on a university campus. The sign says "motorcycle parking only." PEI.



489-490. Helicopters parked together at the Hooper Heliport on top of the roof of the Los Angeles Police Department. Los Angeles, California.





491. Rockets collected together in the "Rocket Garden." Cape Canaveral, Florida.



492. A street vendor organizes different types of jewelry together on a display table. Toronto, Ontario, Canada.



493. Eating utensils grouped together by size and type in a kitchen drawer. Canada.



494. Coins and paper money separated by denomination and placed together in separate compartments in the cash drawer of a retail store. Canada.



495-496. Separate locations of pans, pots, and larger pots in a kitchen. The Breakers, Newport, Rhode Island, USA. H.S.



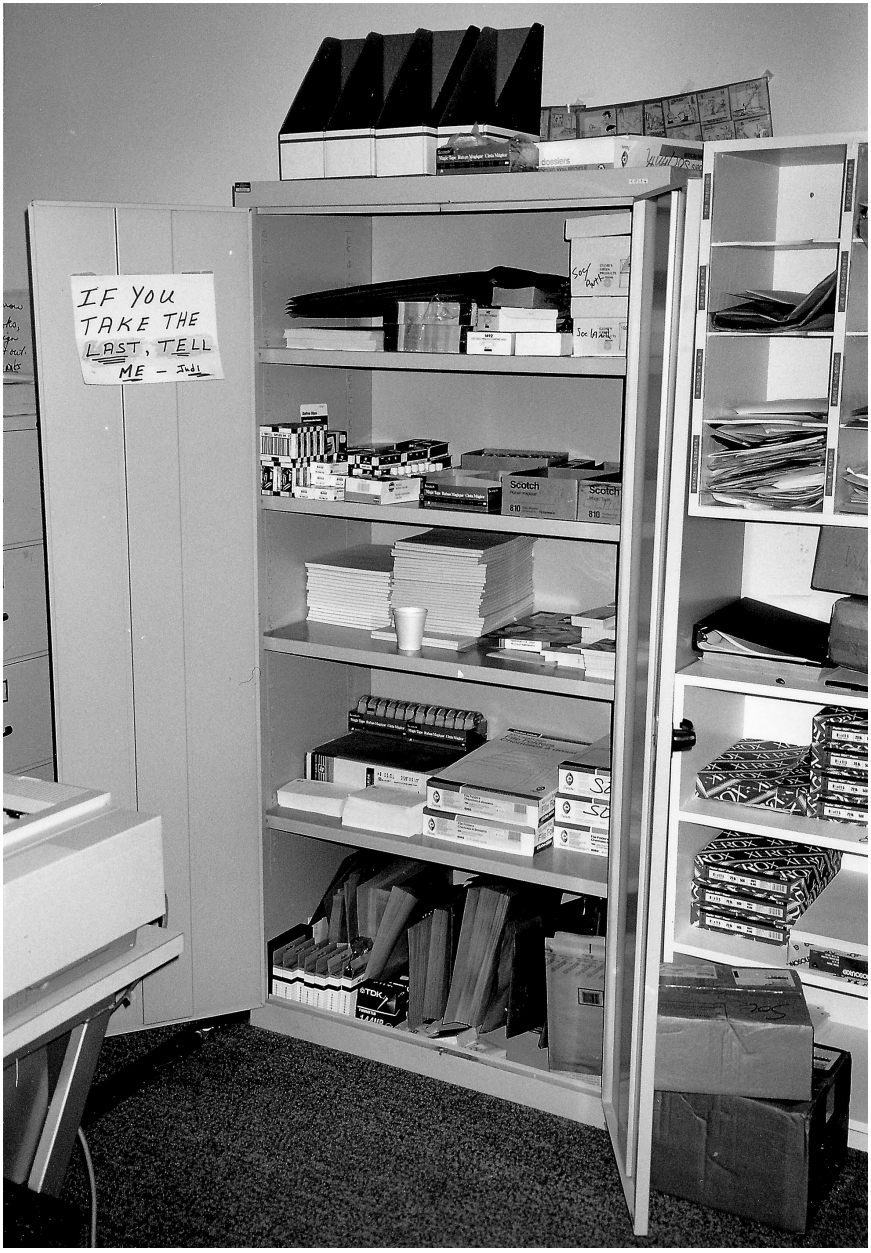
496.



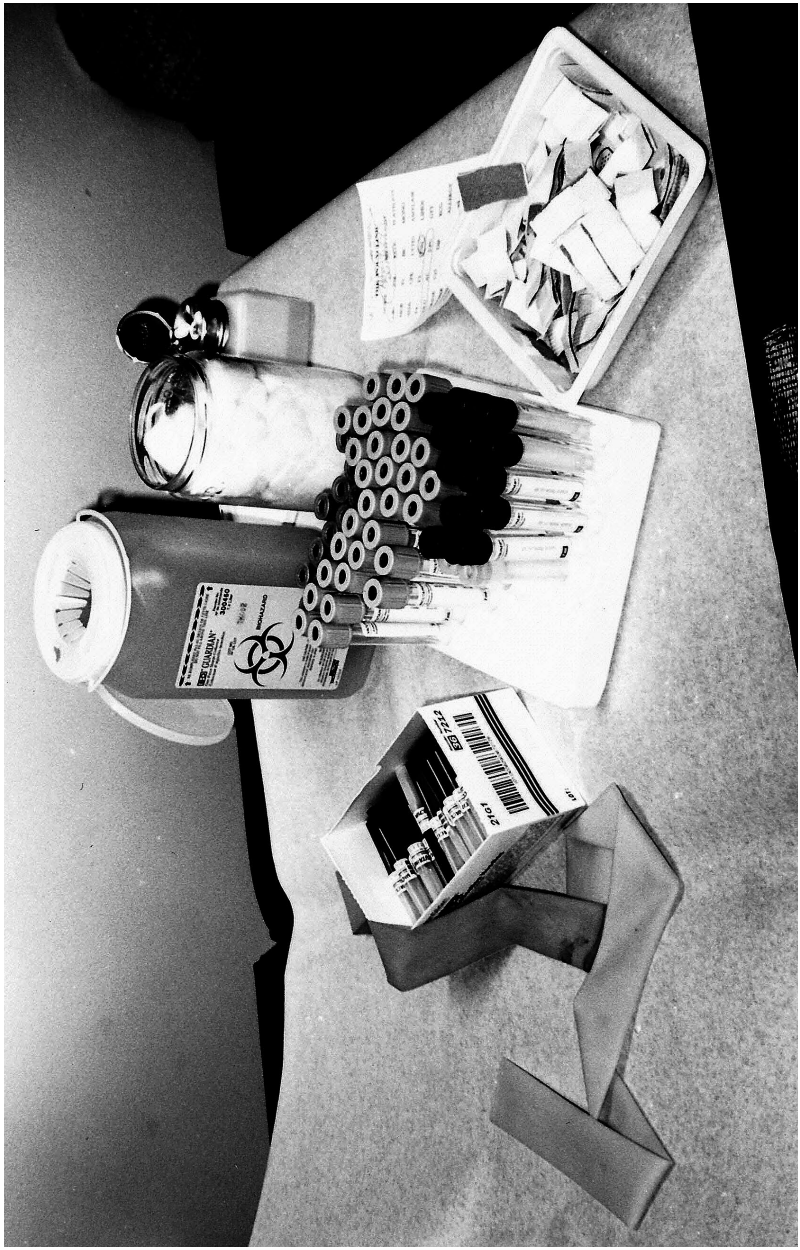
497. Separate location of globes, books, and a stack of white file boxes. Home office, Charlottetown, PEI.



498. Cleaning and replacement supplies grouped together by type. Utility closet in a university building. Charlottetown, PEI.



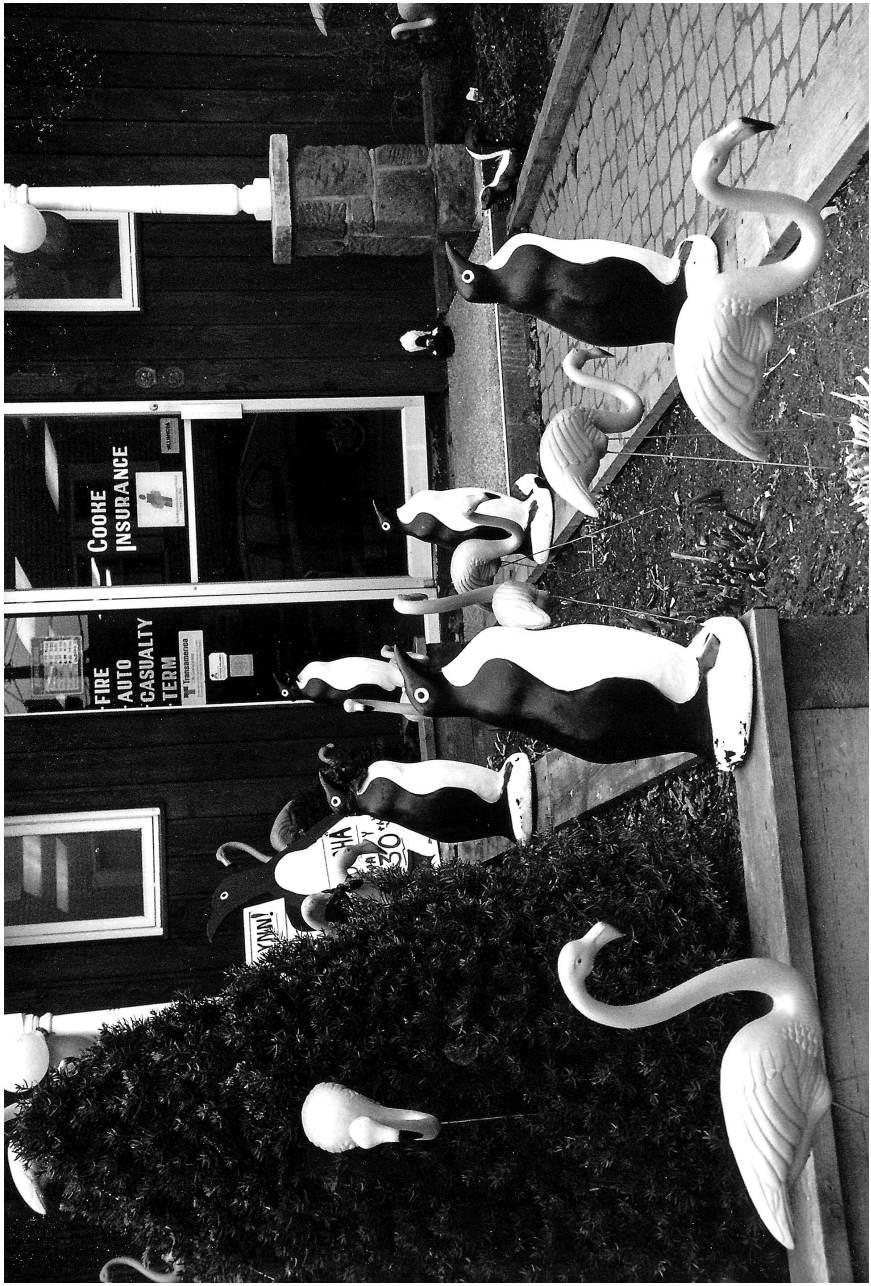
499. Different office supplies grouped together by type. Supply cabinet in a department office in a university. The sign on the inside of the cabinet door states, “If you take the last, tell me.” Charlottetown, PEI.



500. Separate groups of needles, empty vials, band-aids, and cotton balls to be used for collecting blood samples in a doctor's office. Charlottetown, PEI.



501-504. Groups of flamingos, penguins, skunks, cows, and balloons used to draw unwanted attention to and embarrass a colleague on her birthday. Charlottetown, PEI.


COOKE
INSURANCE
FIRE
AUTO
CASUALTY
TERM
Transamerica
HA
50
LYNN!

502.



503.

504.



505.
Mooring facilities for pleasure boats. Charlottetown, PEI.



506.
List of acronyms used in text messages.

5. Horizontal and vertical

5.1. Nature 431
5.2. The Middle East 433
5.3. Europe 453
5.4. Central Asia 473
5.5. Southeast Asia 475
5.6. East Asia 488
5.7. The Americas 503
5.8. Preference for vertical and/or horizontal over diagonal 544
5.9. Maintaining horizontal and vertical over sloping ground 546

5.1. Horizontal and vertical - Nature



507.
Fish with horizontal and vertical stripes.
H.S.



508. Vertical stripes on an antelope, possibly a Bongo. H.S.

5.2. Horizontal and vertical - The Middle East



509. A bronze musical instrument, a sistrum, with a horizontal and vertical rectangular design. 3rd millennium BC. Horoztepe, northern Anatolia. Museum of Anatolian Civilizations, Turkey.



510. Horizontal and vertical design. Reconstruction of the Balawat Gates. 1st millennium BC, Assyrian. The British Museum, London.



511. Inscription in horizontal rows. 10th-9th century BC. King's Gate, Carchemish. Museum of Anatolian Civilizations, Ankara, Turkey.

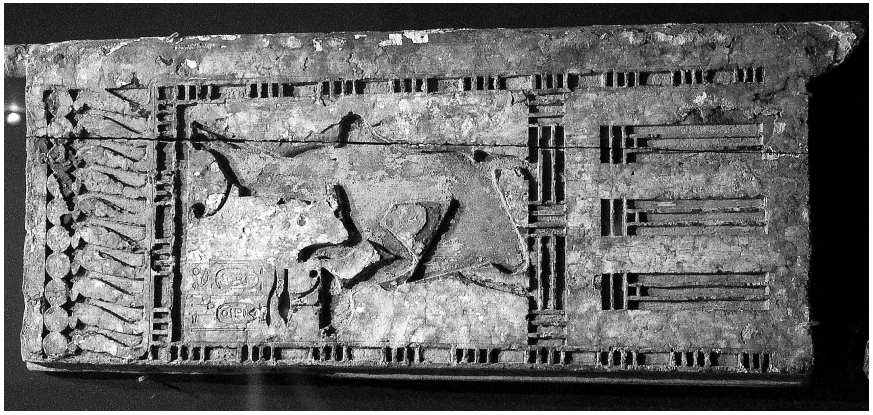


512. (right) Horizontal and vertical lines on the headdress. Funeral servant of Seti 1. 13th century BC, Egypt. The Louvre, Paris.

513.
Parallel and perpendicular lines on a bowl. C-Group Culture. 2nd millennium BC. Nubian Museum, Aswan, Egypt.

514.
Horizontal and vertical design beneath the figures. Tomb of Inherkhau, Deir el-Medina, Thebes, Egypt.

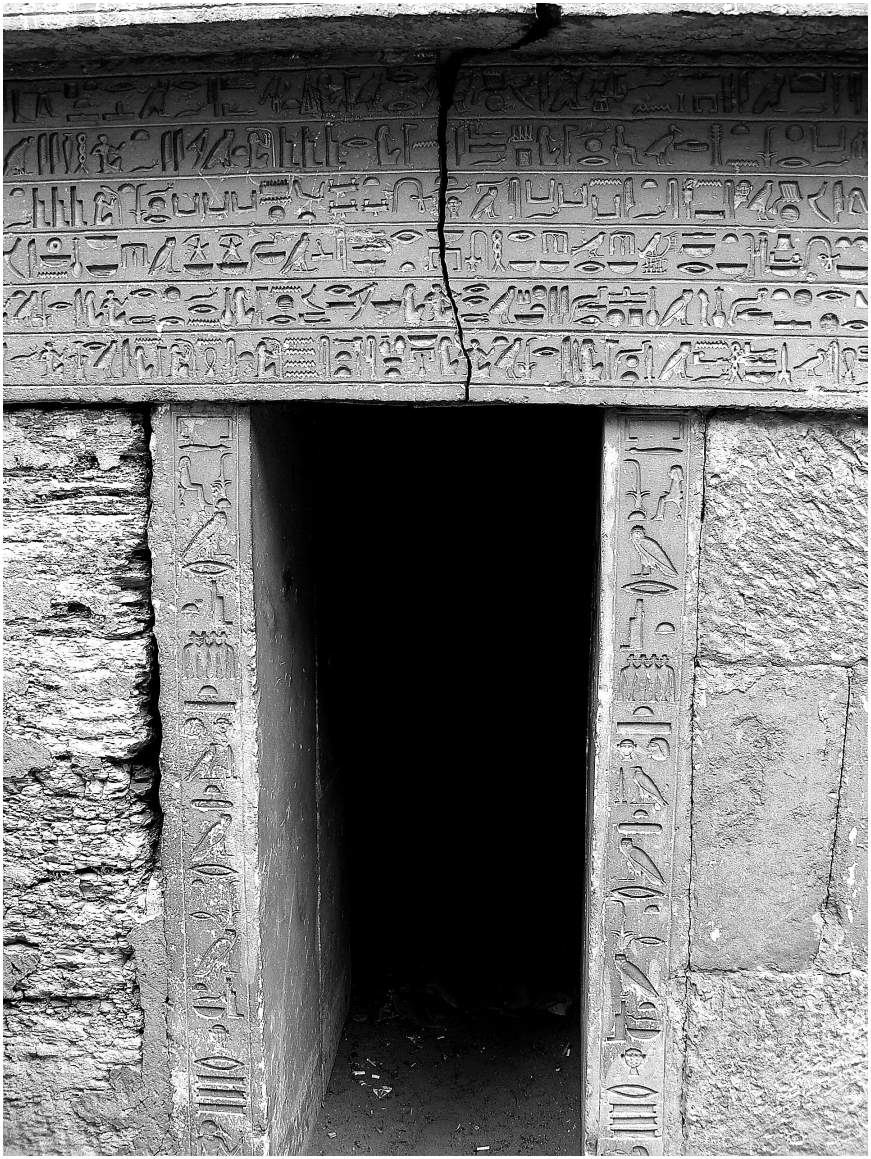




515-516. Egyptian designs using horizontal and vertical lines. The Louvre.



517. Horizontal and vertical arrangement of hieroglyphs. The Louvre.



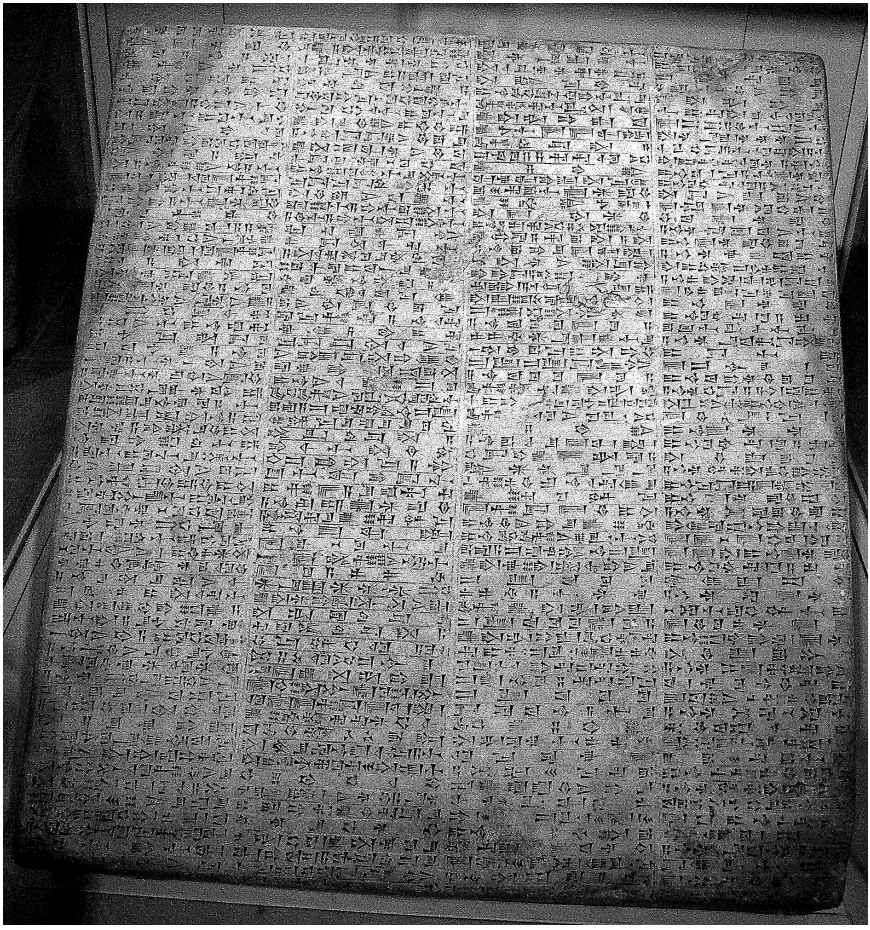
518. Horizontal and vertical presentation of hieroglyphs at an entrance. Saqqara, Egypt.



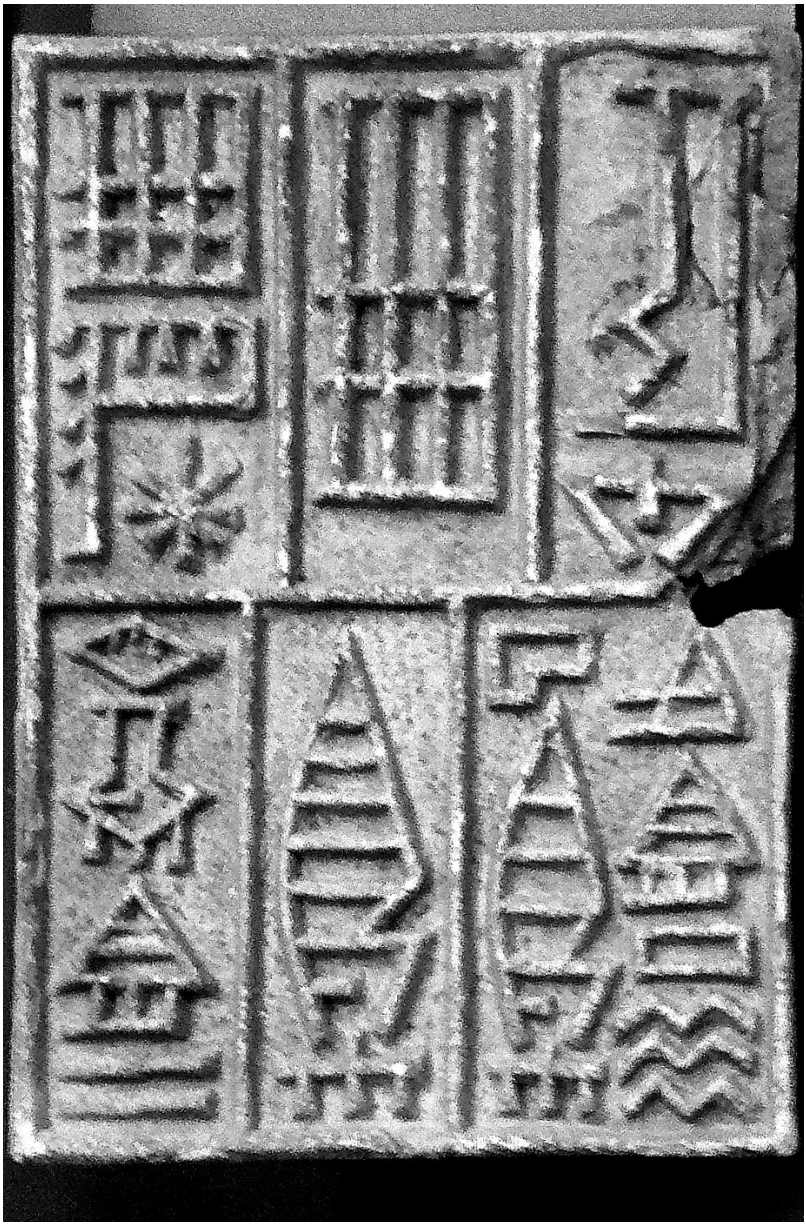
519. Use of horizontal and vertical lines. Memphis Museum, Memphis, Egypt.



520. Horizontal lines and writing on a commemorative tablet. 1360-1330 BC. Ashur, Assyria. The British Museum, London.



521. Vertical columns of writing in cuneiform. The cuneiform is written horizontally and separated by horizontal lines. 6th century BC, Babylon. Known as "The East India House Inscription," on which Nebuchadnezzar II glorifies the supreme god, Marduk. The British Museum.

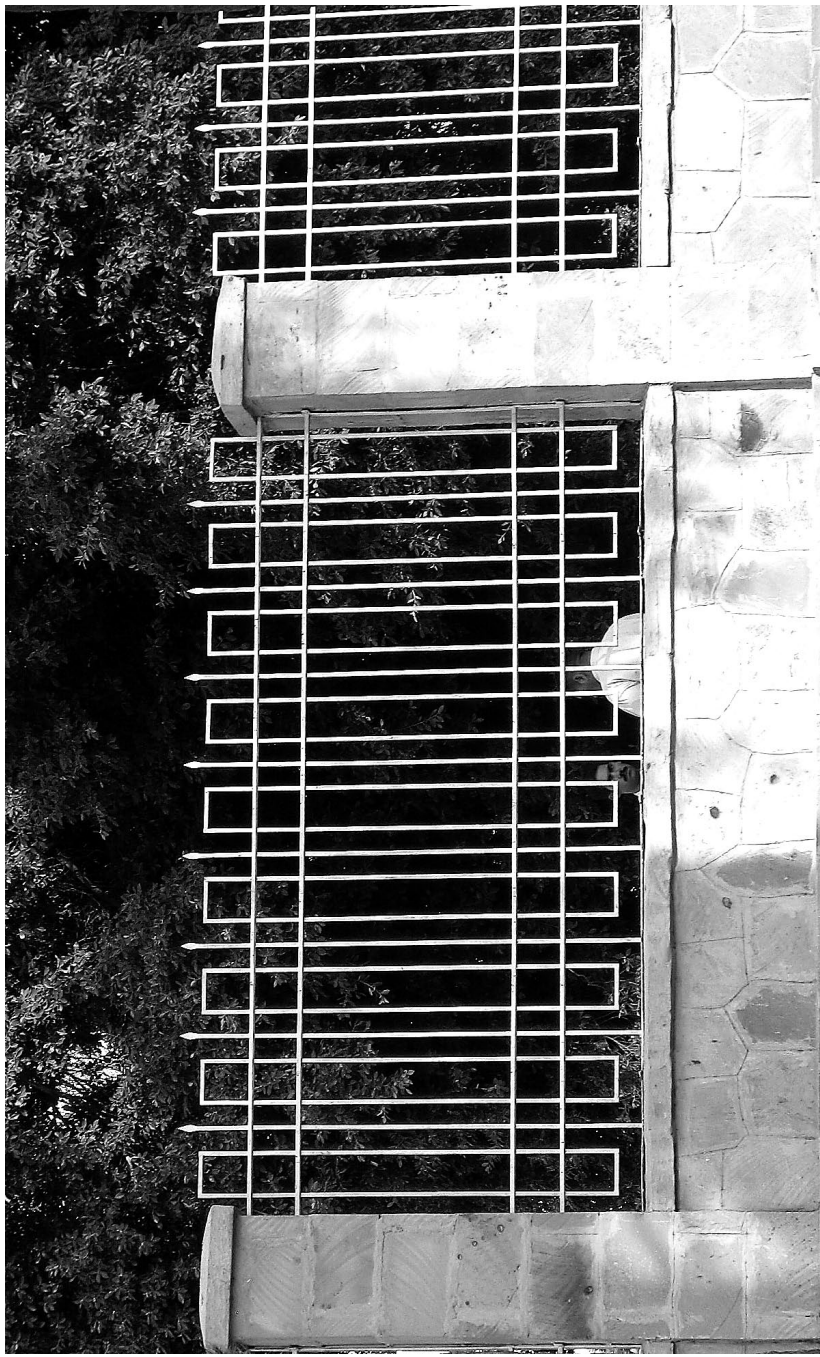


522. Horizontal and vertical lines in the design of the brick stamp of the king of Akkad. 2214-2190 BC. Istanbul Archaeological Museum, Turkey.



523. Horizontal, vertical, and rectangular designs on a door. Istanbul, Turkey.

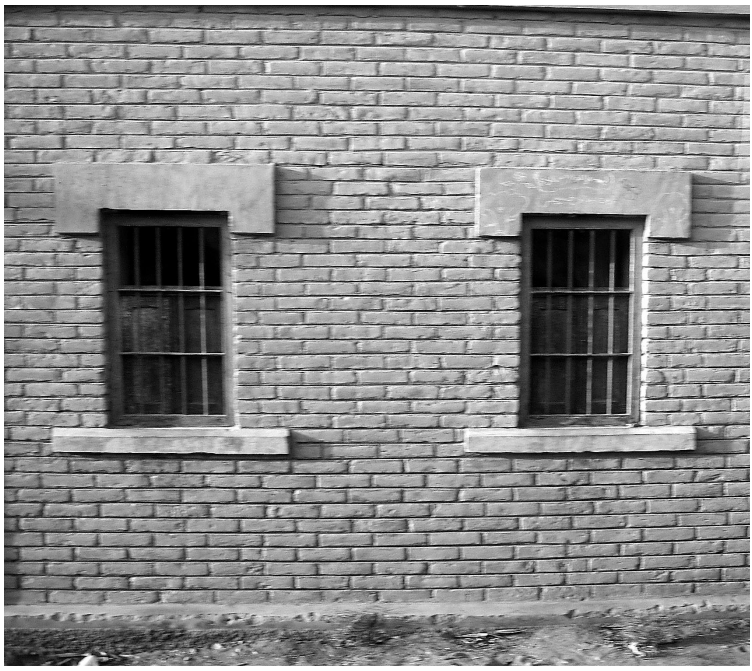
524.
Horizontal and vertical design of the fence limiting access to ruins.
Luxor, Egypt.



525. Horizontal, vertical, and rectangular design of a fence. Luxor, Egypt.



526. Horizontal and vertical features in a window. Elephantine Island, Egypt.
527. Horizontal and vertical features framing a window. Egypt.



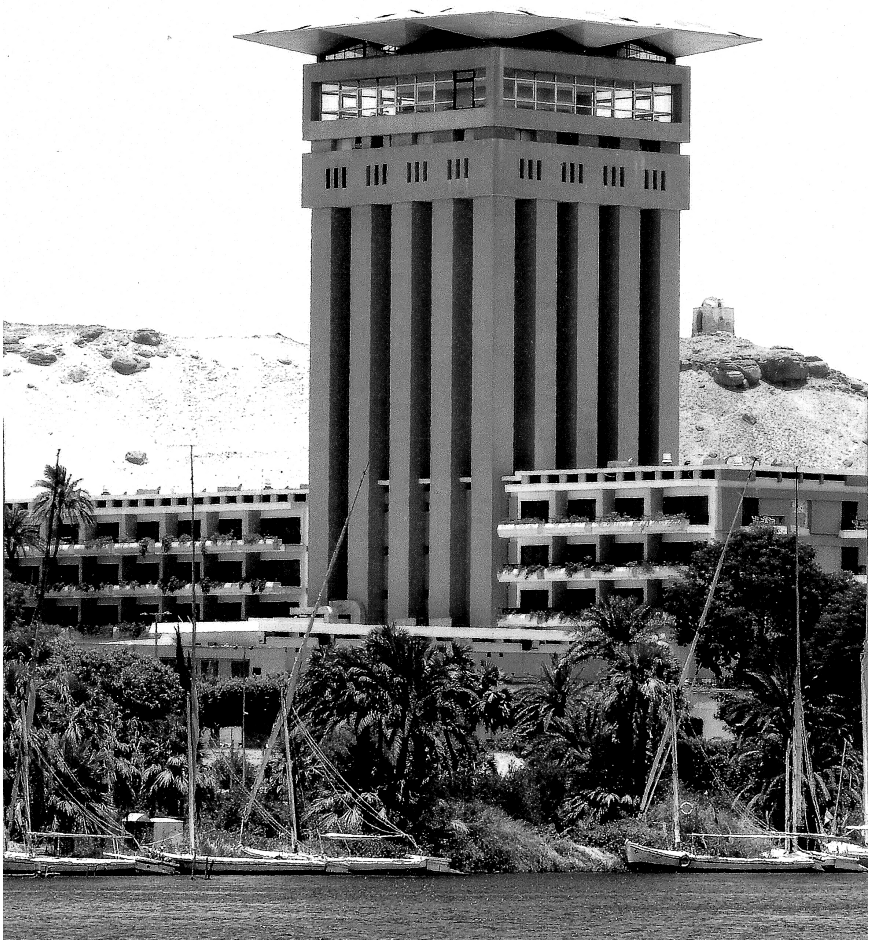
528.
Horizontal and vertical design of the seating at Philae Island, Aswan, Egypt.



529. Horizontal and vertical design of the Mit Rahina Museum. Memphis, Egypt.

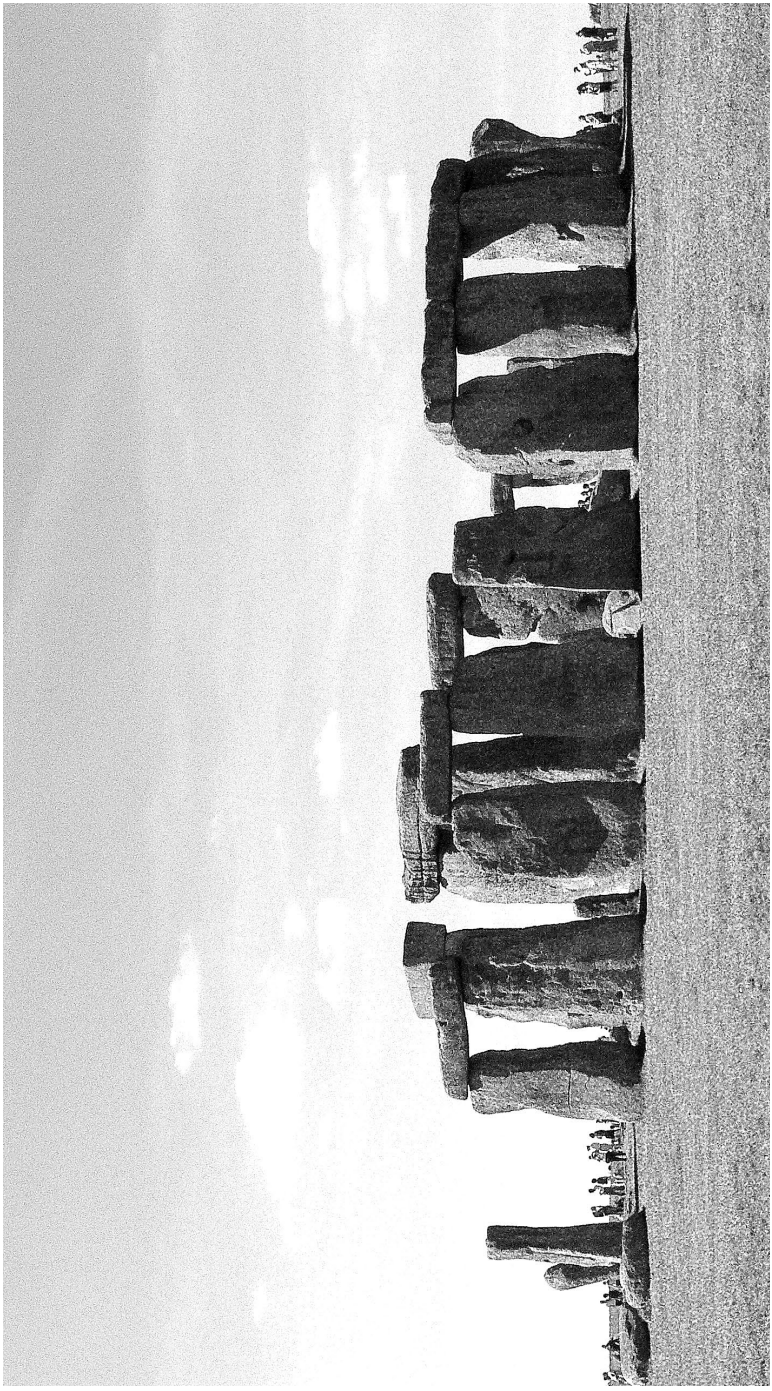


530. Horizontal and vertical lines on a cover over a car. Luxor, Egypt.



531. Horizontal and vertical design of a hotel. Movenpick Hotel, Aswan, Egypt.

5.3. Horizontal and vertical - Europe



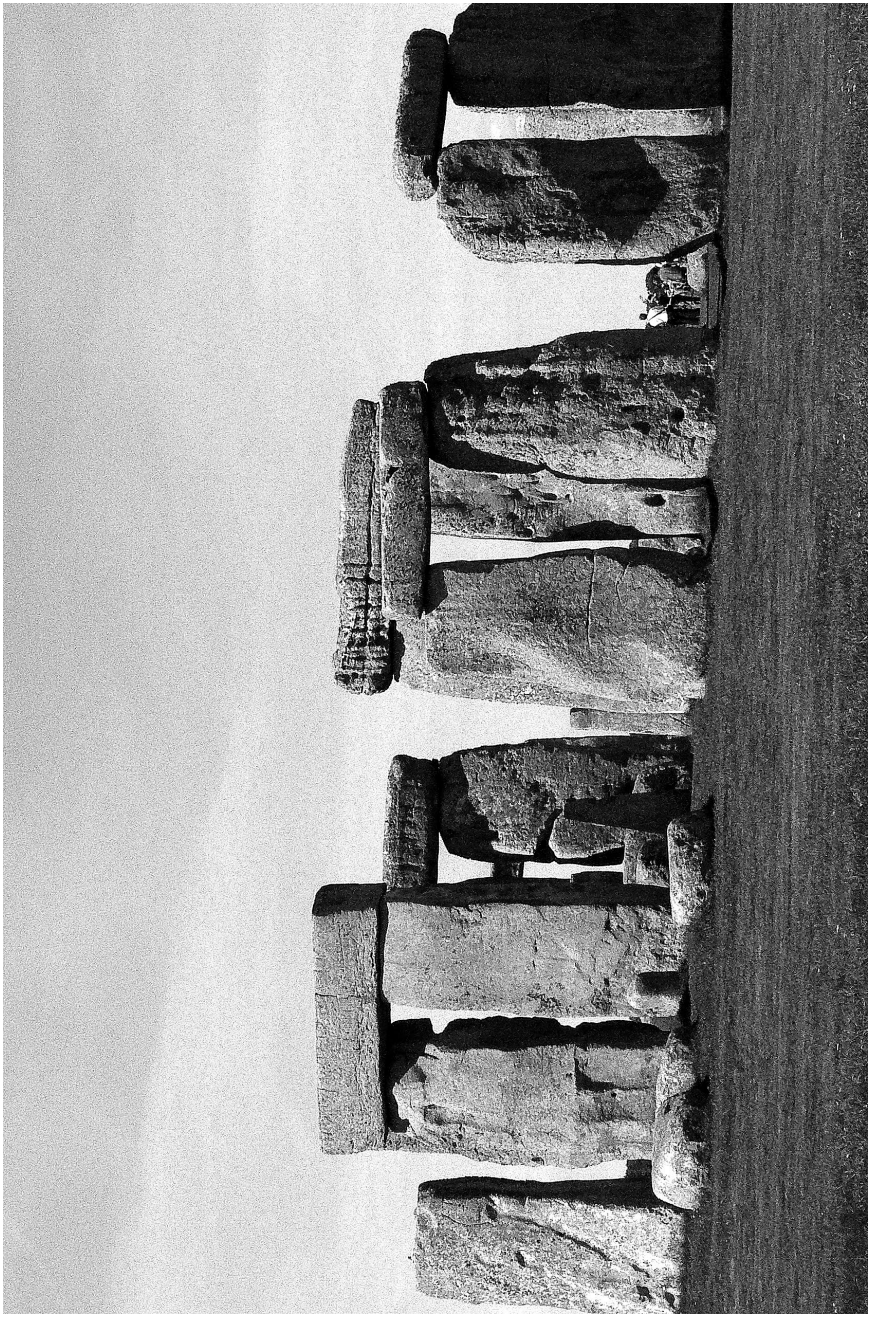
532-535. Vertical and horizontal placement of stones. 3rd millennium BC. Stonehenge, Wiltshire, England.



533.



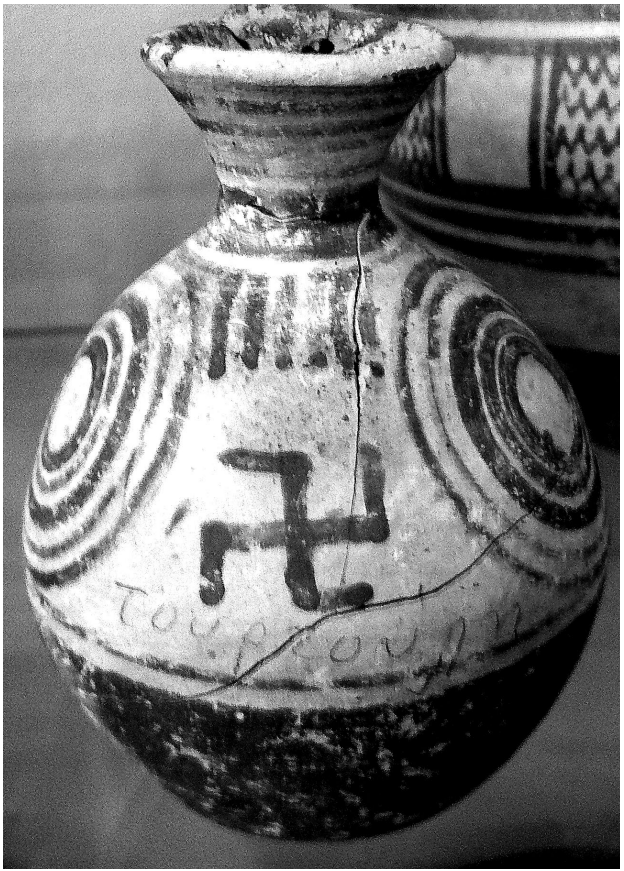
534.



535.



536. (above) Horizontal and vertical design on a cup from the middle Neolithic period, 5800-5300 BC. Karditsa, Greece. Archaeological Museum of Volos, Greece.



537. (right) Horizontal and vertical lines, and circles. 8th century BC, Crete. Heraklion Archaeological Museum, Crete.

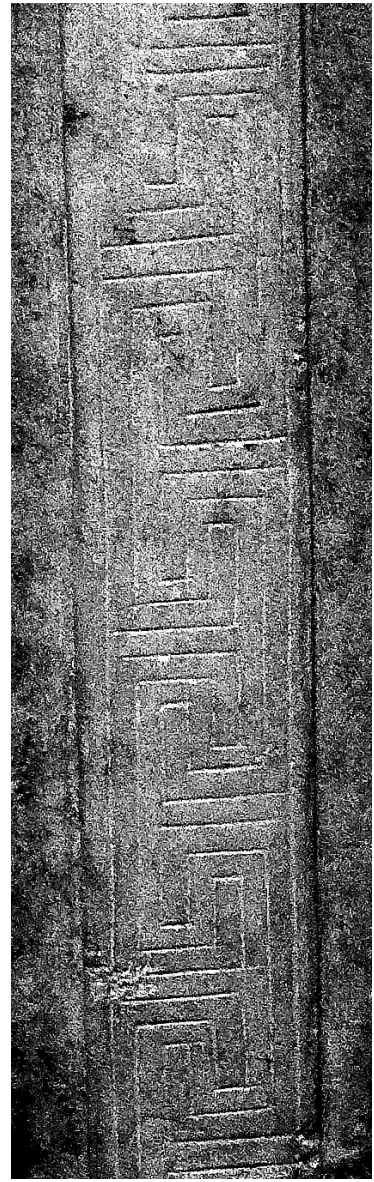
538-539.
Two views of a container with vertical lines.
Neolithic, 6th-5th millennium.
Archaeological Museum of Volos, Greece.

540.
Horizontal and vertical design on a vase.
IX-VIII century BC.
The Louvre, Paris.

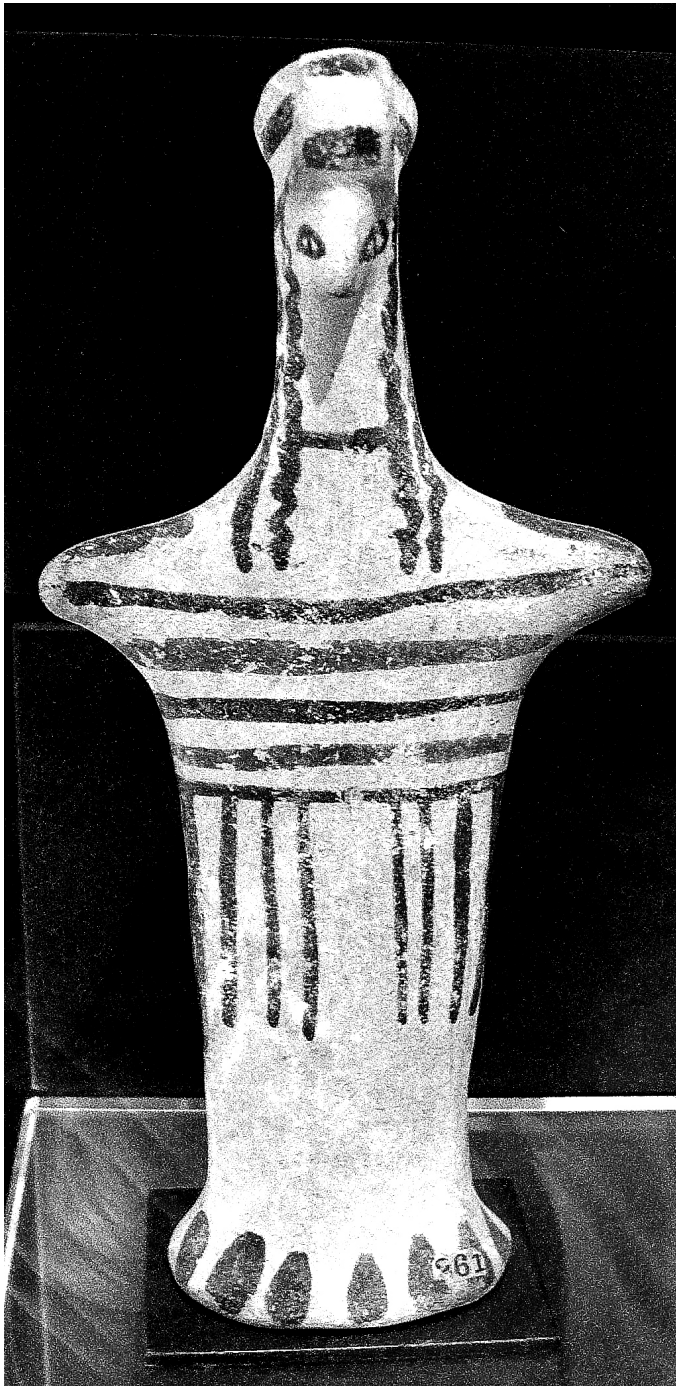


541-543.
Horizontal and vertical design on the clothes of the statue of Phrasikleia Kore. 550-540 BC. Attica, Greece. National Archaeological Museum of Athens.





542-543.



544.
Horizontal and vertical lines on a figurine.
570-550 BC.
Boeotia, Greece.
The Louvre, Paris.

545.
Horizontal and vertical lines in the design of the Stoa of Attalus, Athens, Greece.



546. Vertical lines on a sarcophagus. 220-225 AD, Rome, Italy.



547. Horizontal and vertical designs in window shutters and wall openings. Milies, Greece.



548. Horizontal and vertical design in a fence at a railway station. Notice the symmetry and repetition. Varna, Bulgaria.



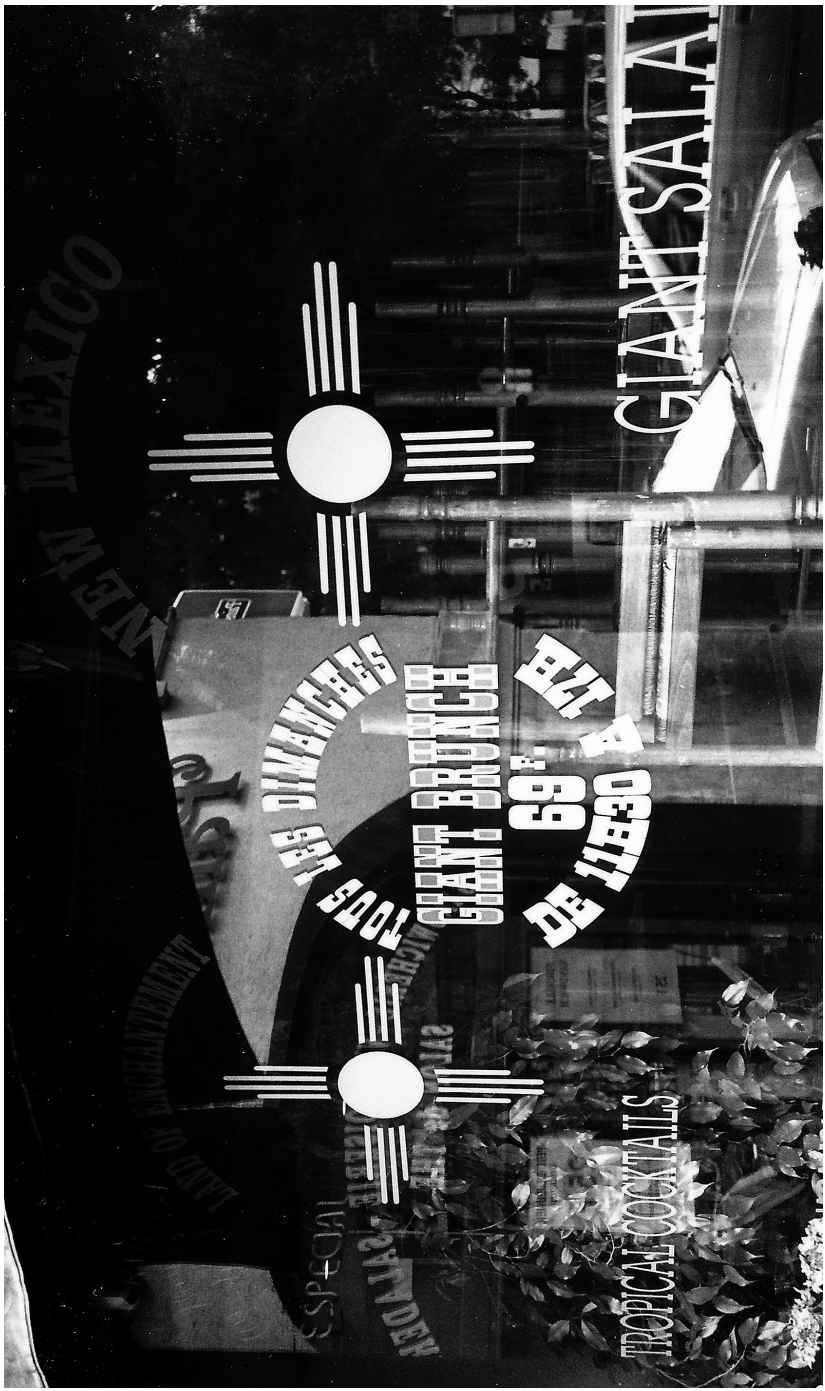
549. Horizontal and vertical stripes on the national flag of Greece.



550. Horizontal and vertical lines on a hotel bath mat. Madrid, Spain.



551. Horizontal and vertical German crosses on a World War I aircraft, a Fokker DR-1 Triplane. Fantasy of Flight Museum, Florida. M.D.



552. Horizontal, vertical, and circular designs on the window of a restaurant. Paris, France.



553. Horizontal and vertical lines on a dress. Paris, France. E.T.



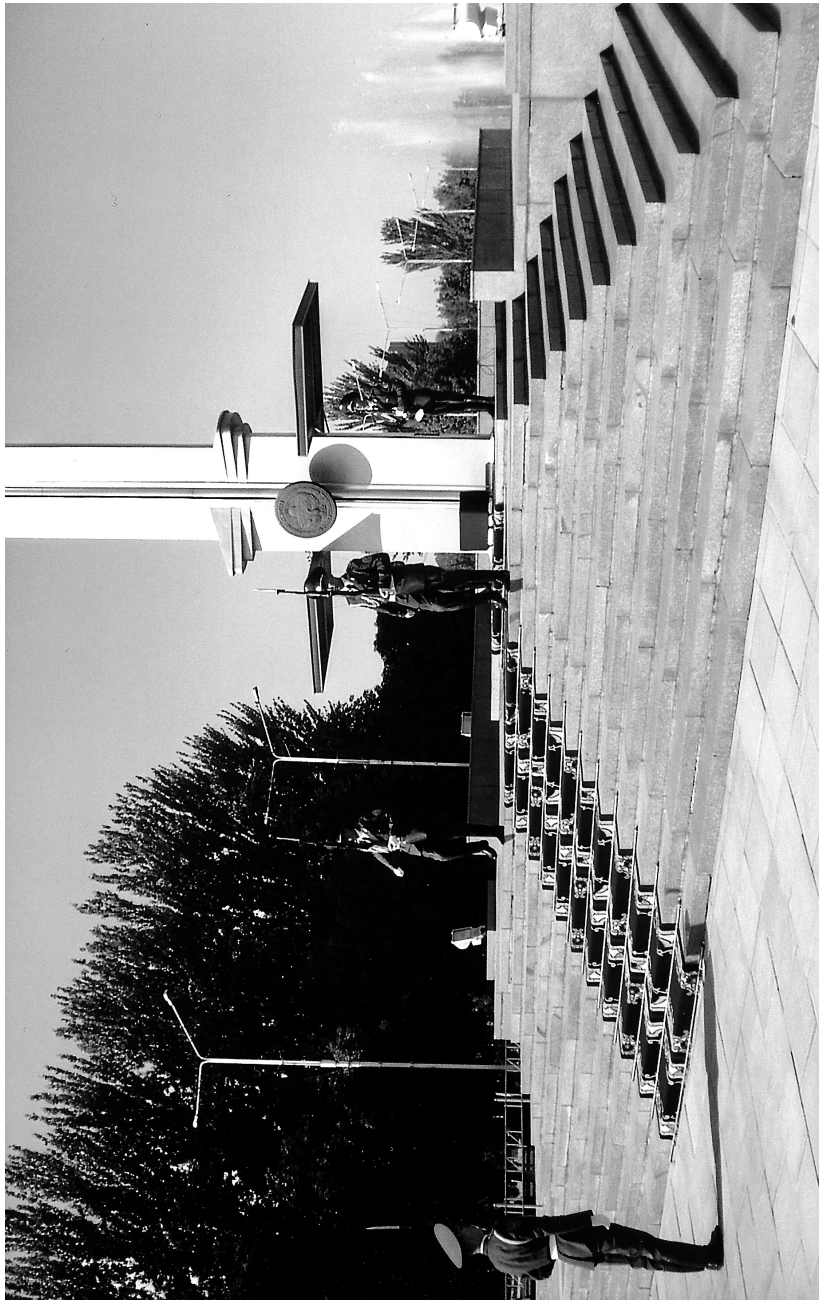
554. Horizontal features in the design of buildings. Athens, Greece.



555. Horizontal and vertical design of the upper façade. Luzern, Switzerland.

556.
Horizontal and vertical design at an entrance. Athens, Greece.

5.4. Horizontal and vertical - Central Asia



557. Horizontal and vertical structure. Honor guard at Ala-Too Square, Bishkek, Kyrgyzstan. M.D.



558. Horizontal and vertical design of the State Historical Museum and the steps and pedestal for Lenin's statue. Bishkek, Kyrgyzstan. M.D.

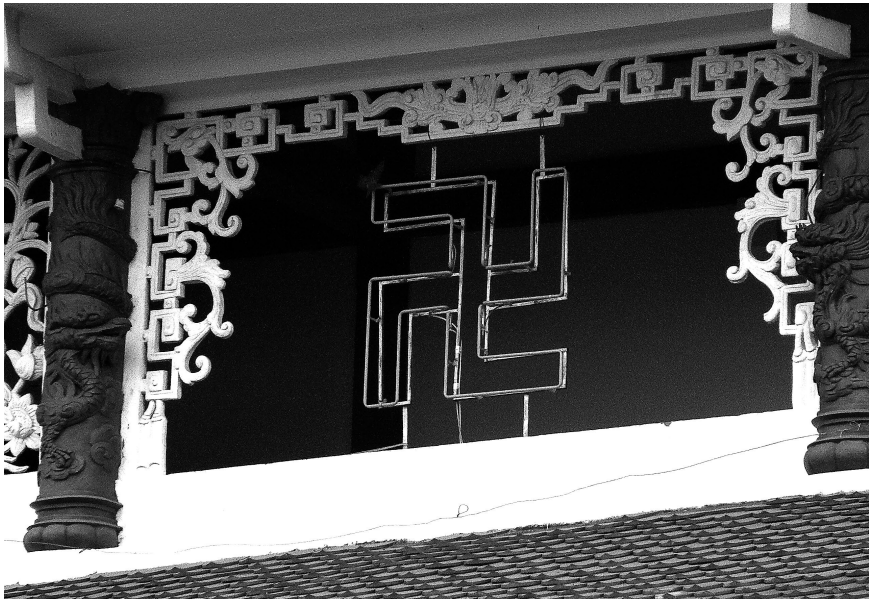
5.5. Horizontal and vertical - Southeast Asia



559. Horizontal hat and horizontal and vertical fingers on a statue of Ly Thanh Tong, a Vietnamese emperor from 1054 to 1072 AD. Vietnam. M.V.

560.
Horizontal and vertical woven walls of a home. Mekong River area. M.D.

561.
Horizontal and vertical weave in the walls of a home. E.T., M.D.



562-563. Horizontal and vertical design of a swastika on a temple. Can Tho, Vietnam.





564-572. Horizontal and vertical constructions and decorations on buildings. Vietnam.


CỬA HÀNG XE MÁY
THANH HƯƠNG
ĐC: 19 TRẦN HƯNG ĐẠO - TPCT ĐT: 071. 20637 - 630707
KINH
115. TRẦN
TRANG TRÍ NỘI THẤT

565.


T GROUP
TRANG LANG
HunterDouglas
Architecture
Construction
Interior decor
.com
CTY TRÁCH NHIỆM HỮU HẠN
THÀNH ĐẠT
THIẾT BỊ THÍ NGHIỆM
THIẾT BỊ XÉT NGHIỆM
THIẾT BỊ XỬ LÝ NƯỚC
VẬT LIỆU LỌC
HÓA CHẤT
THANH ĐẠT

566.


NGÂN HÀNG CHÍNH SÁCH XÃ HỘI VIỆT NAM
CHI NHÁNH TP CẦN THƠ
CÔNG TY TNHH MAI HƯƠNG

567.


Chương Trình Du Lịch Thường Xuyên
THÁI LAN
CAMPUCHIA
SINGAPORE
MALAYSIA
MÃ - RING
HỒNG KÔNG
BẮC KINH
TRUNG QUỐC

568.



569.



570.

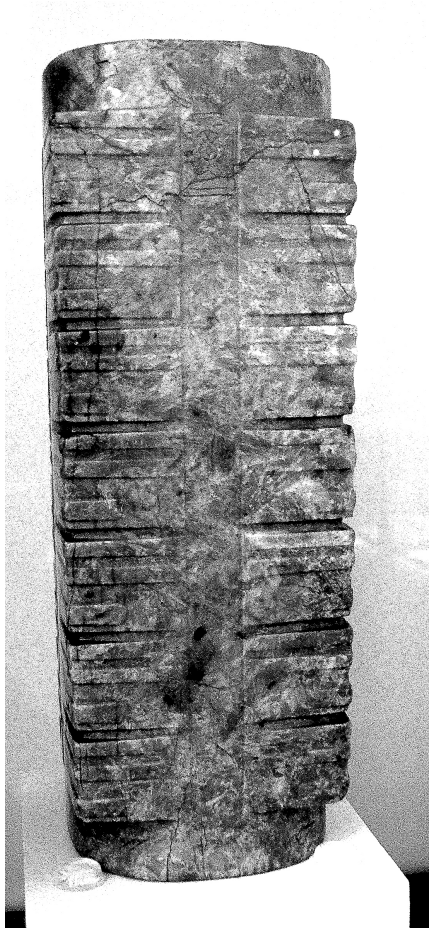
571.

572.

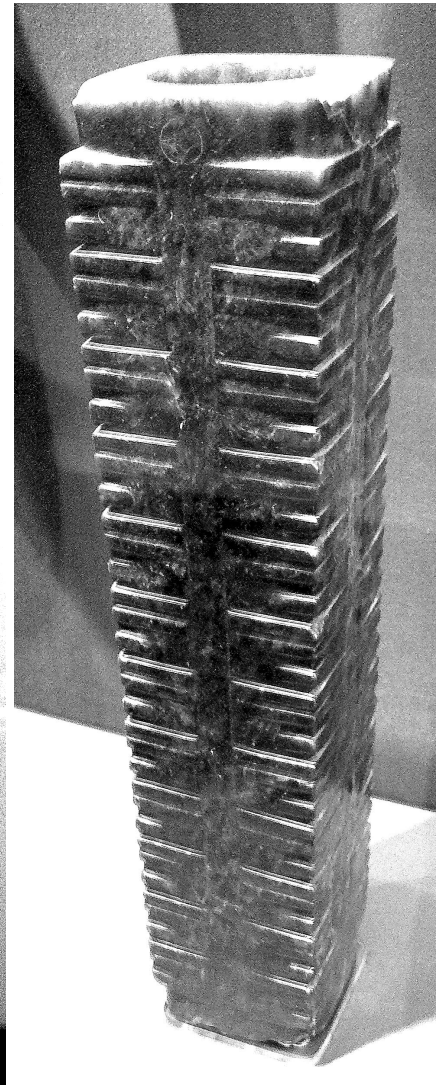
5.6. Horizontal and vertical - East Asia



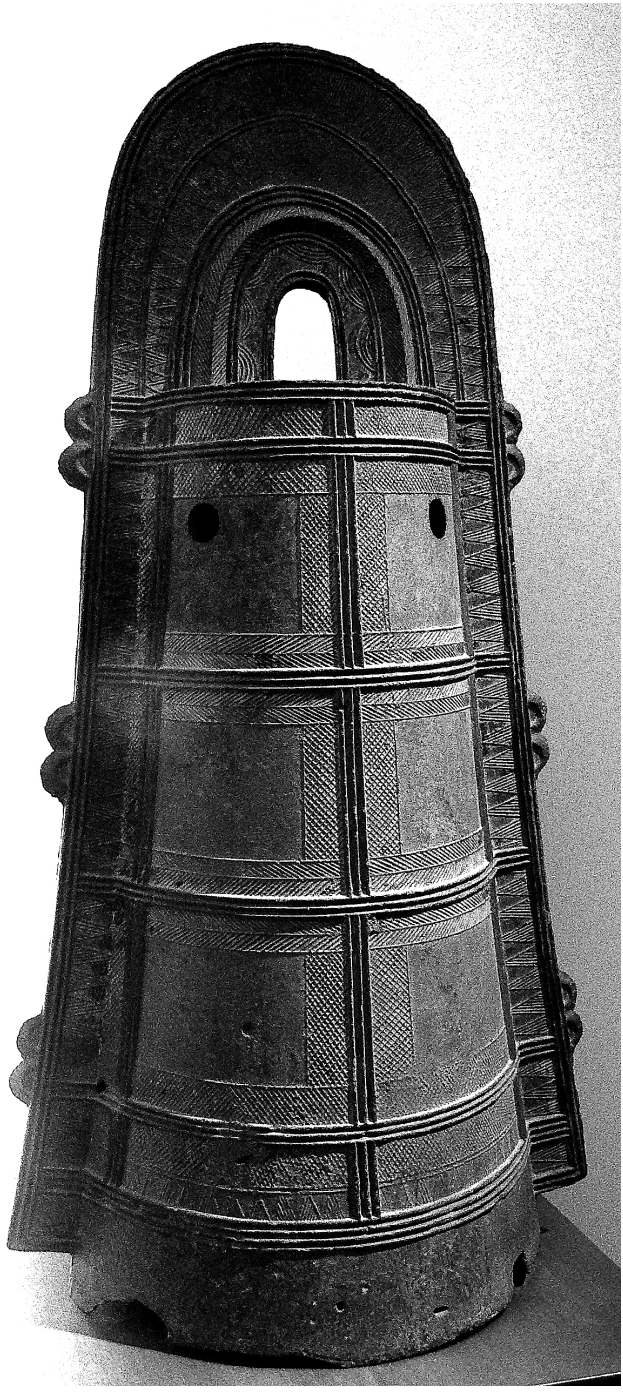
573-575. Horizontal lines on cong, or burial jades. 3rd millennium BC. Liangzhu culture, China. The above piece is from the British Museum, London.



574.
Guimet Museum, Paris.



575.
The British Museum.



576.
Horizontal and vertical lines on a dōtaku, or ritual bell.
3rd century AD, Shizuoka, Japan.
Guimet Museum, Paris.



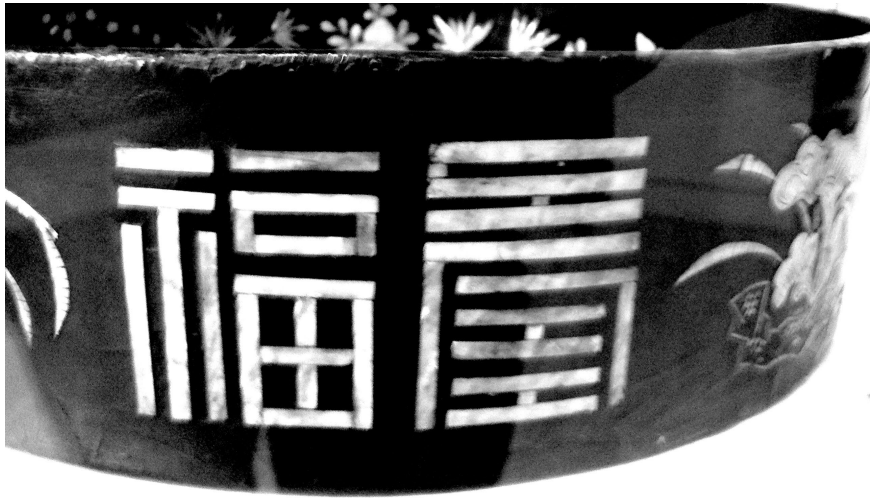
577. Horizontal and vertical design on the chest of Yama, ruler and judge of the fifth court of the underworld. Ming Dynasty, China. Guimet Museum.

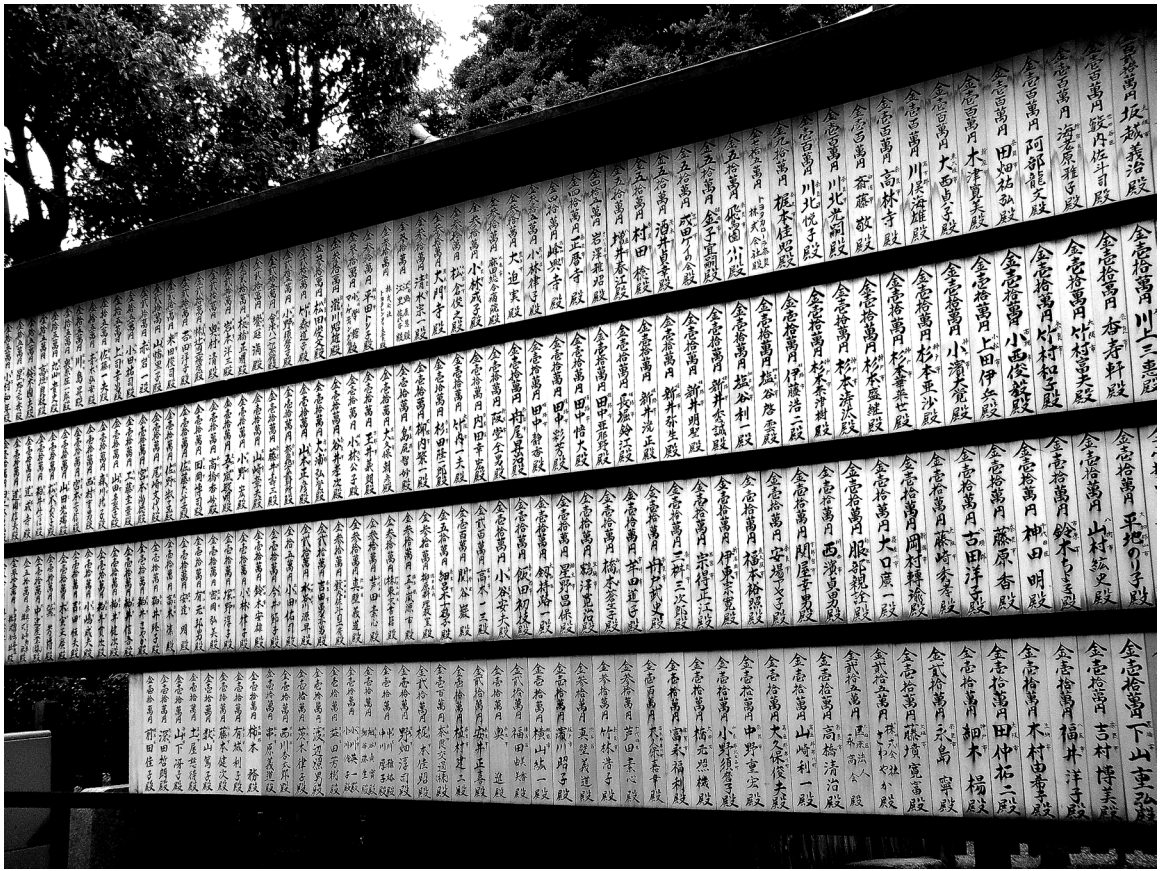


578. Repeated sets of vertical lines on a black pot. 3rd millennium BC. Shandong Province, China. The British Museum.



579-580. Horizontal and vertical design of characters on a sewing tray. 19th century AD. Joseon dynasty, Korea. Royal Ontario Museum. Toronto, Canada.





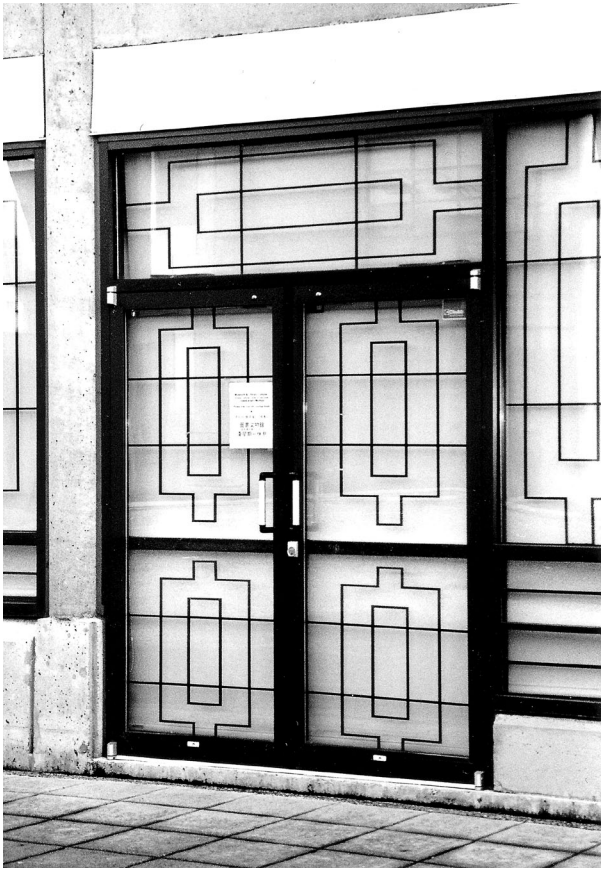
581.
Vertical writing on vertical votive tablets.
Nara, Japan. E.T.

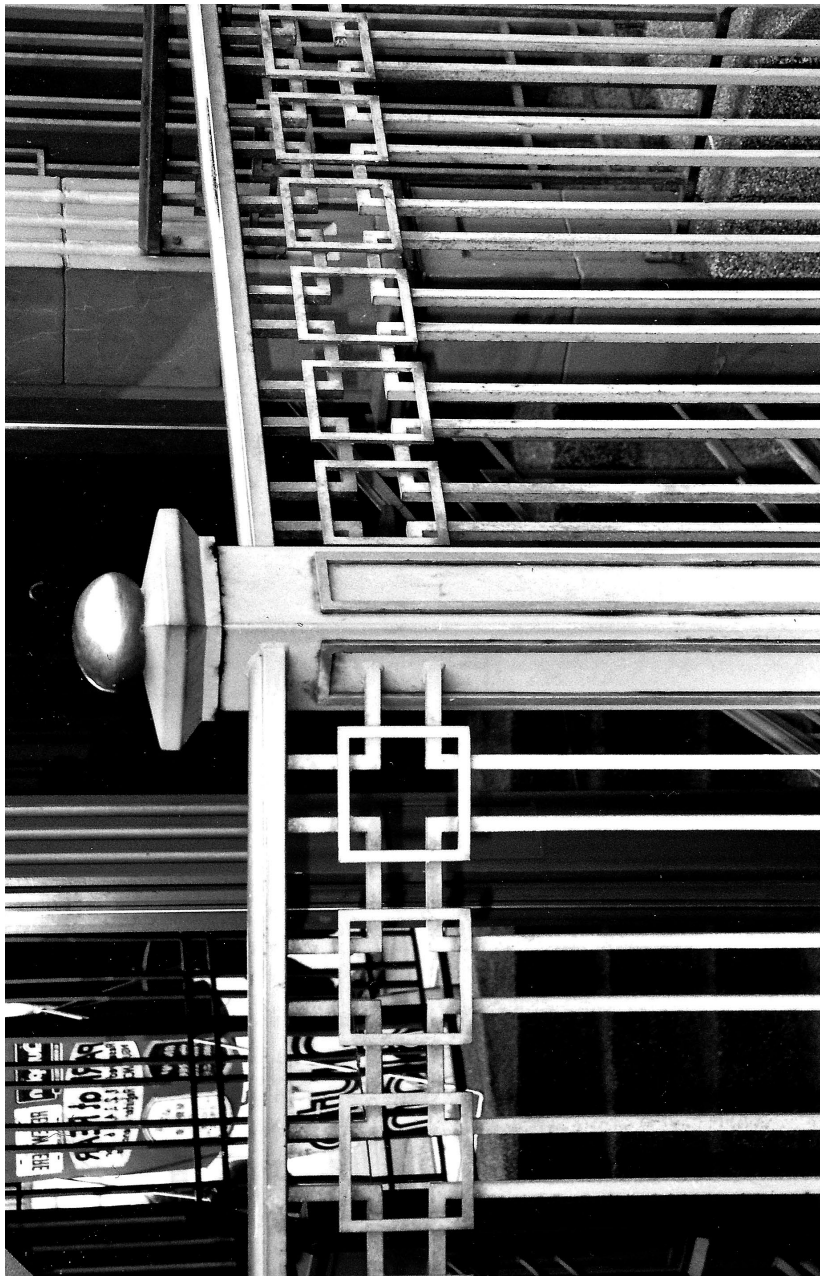


582. Horizontal and vertical designs on a wall, windows, and doors. Victoria and Albert Museum, London.

583-584.
Horizontal and vertical designs. Dr. Sun Yat-sen's Classical Garden, Vancouver, British Columbia.



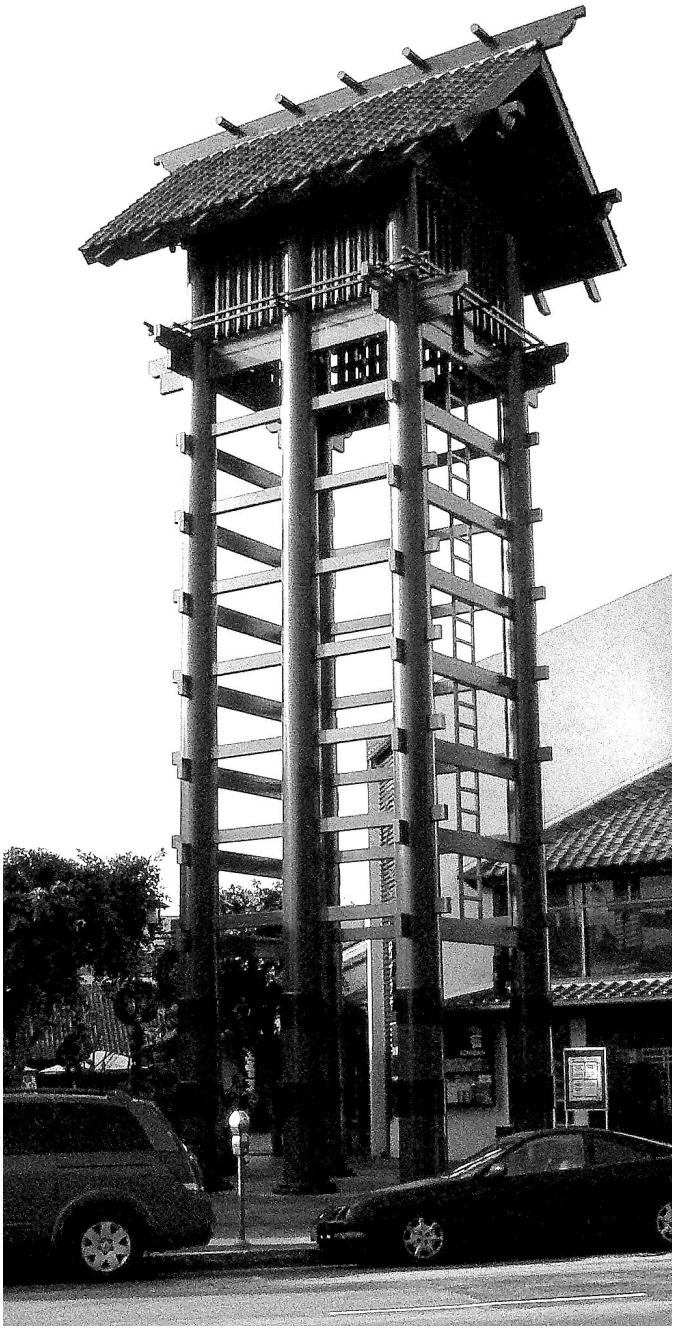




585. Horizontal and vertical design of a fence. Chinatown, Vancouver, British Columbia.



586. Horizontal and vertical window design and arrangement of wall components. Chinatown, Los Angeles.



587.
Horizontal and vertical design of a tower. Little Tokyo, Los Angeles, California.

588-589.
Horizontal and vertical advertising signs.
Tokyo, Japan. E.T.

589.



590. Horizontal and vertical design above the shops in an Asian shopping center. Vancouver, Canada.

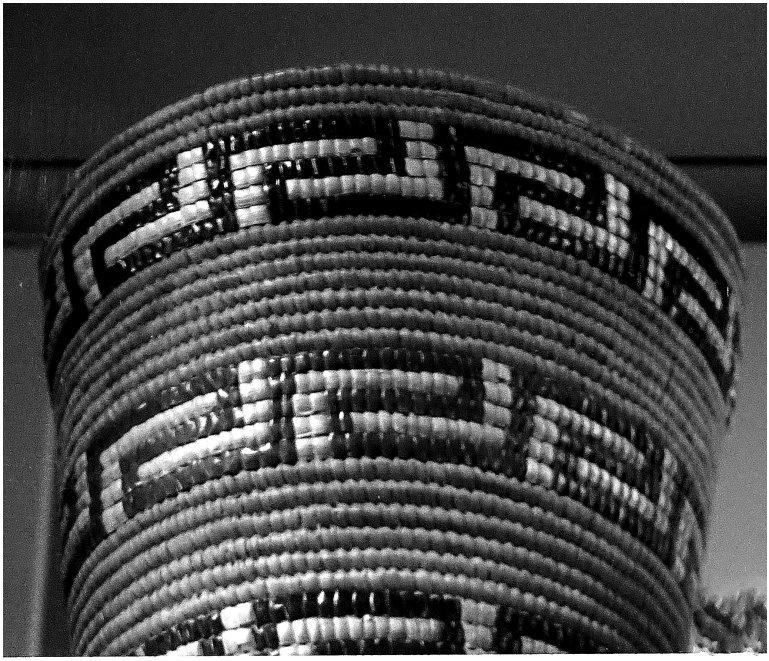


591. A hand represented by a horizontal and vertical design. Chinatown, Vancouver.

5.7. Horizontal and vertical - The Americas

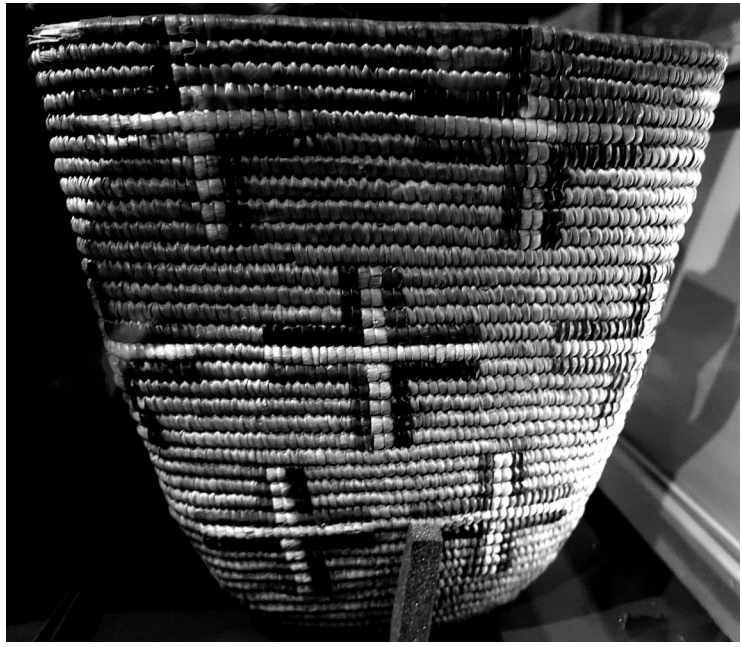


592. Horizontal and vertical arrangement of hieroglyphs. About 450-550 AD, Yaxchilan, Maya. Lintel 35. The British Museum.

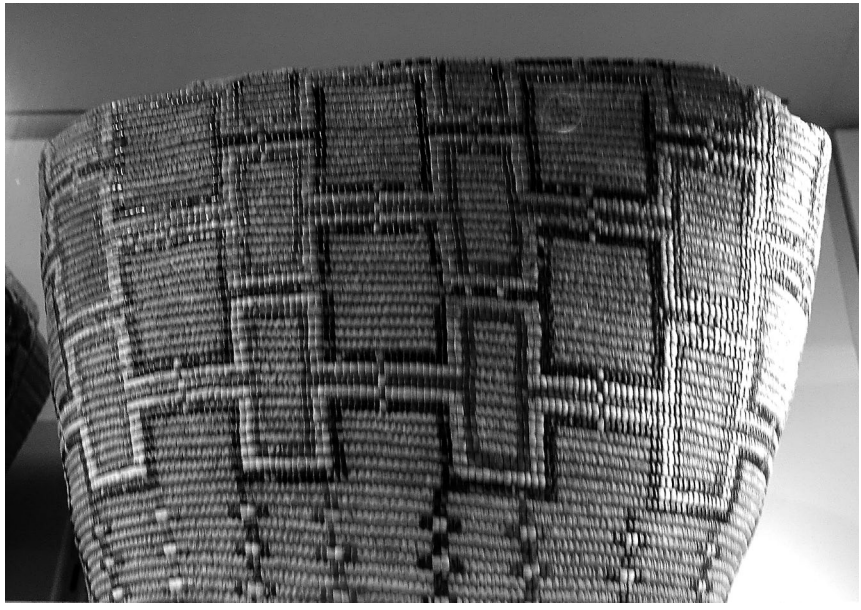


593-594. Horizontal and vertical designs on Stl'atl'imx baskets. Museum of Anthropology, Vancouver, British Columbia.

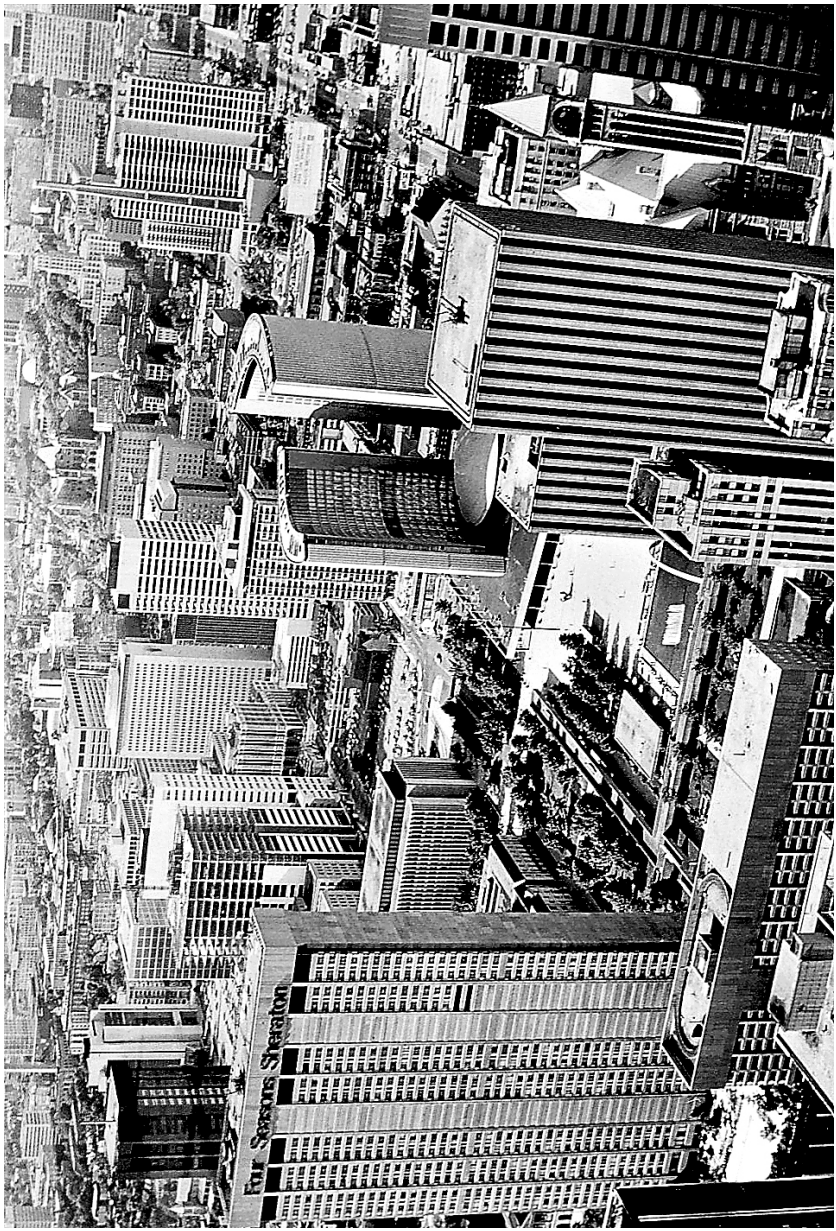




595. Horizontal and vertical designs on a Nlaka'pamux basket. Museum of Anthropology, Vancouver, British Columbia.



596. Horizontal and vertical designs on an Interior Salish basket. Museum of Anthropology, Vancouver, British Columbia.



597. Horizontal and vertical constructions and features. Toronto, Canada.

598.
Horizontal structures at the entrance to the Kennedy Space Center Visitor Complex. Cape Canaveral, Florida.



599. Vertical and horizontal features on a health services building. Charlottetown, PEI.

600. Horizontal and vertical features on the façade of an apartment house. PEI.



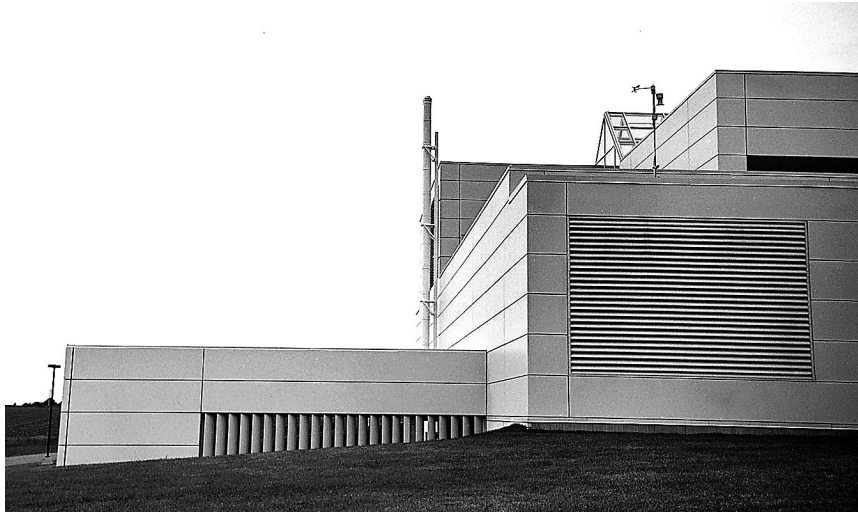
601. Horizontal and vertical designs and brickwork on the façade of a downtown building. Charlottetown, PEI.



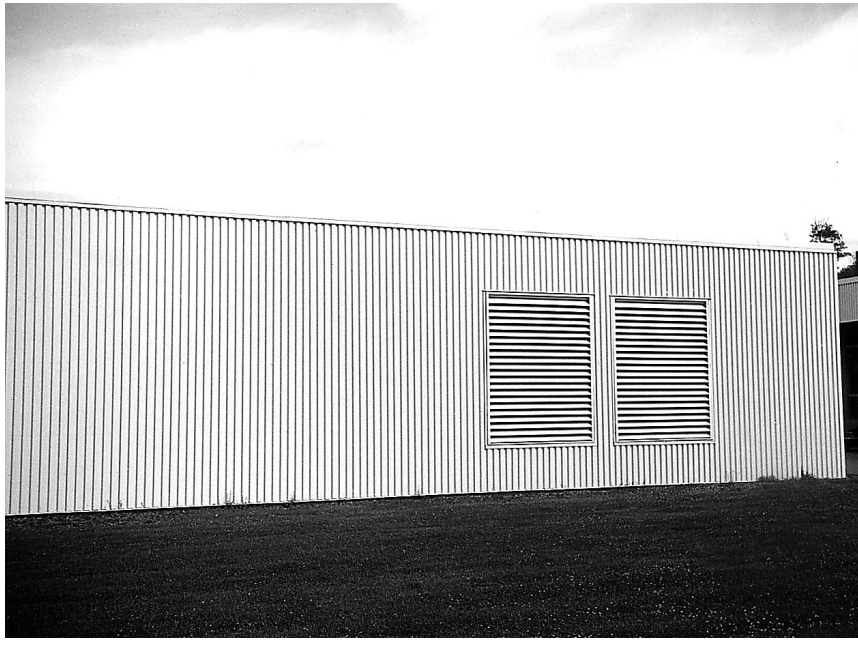
602. Horizontal and vertical designs on the façade of the public library. Halifax, Nova Scotia, Canada.



603. Decorative vertical and horizontal features on a building. Vancouver, British Columbia.



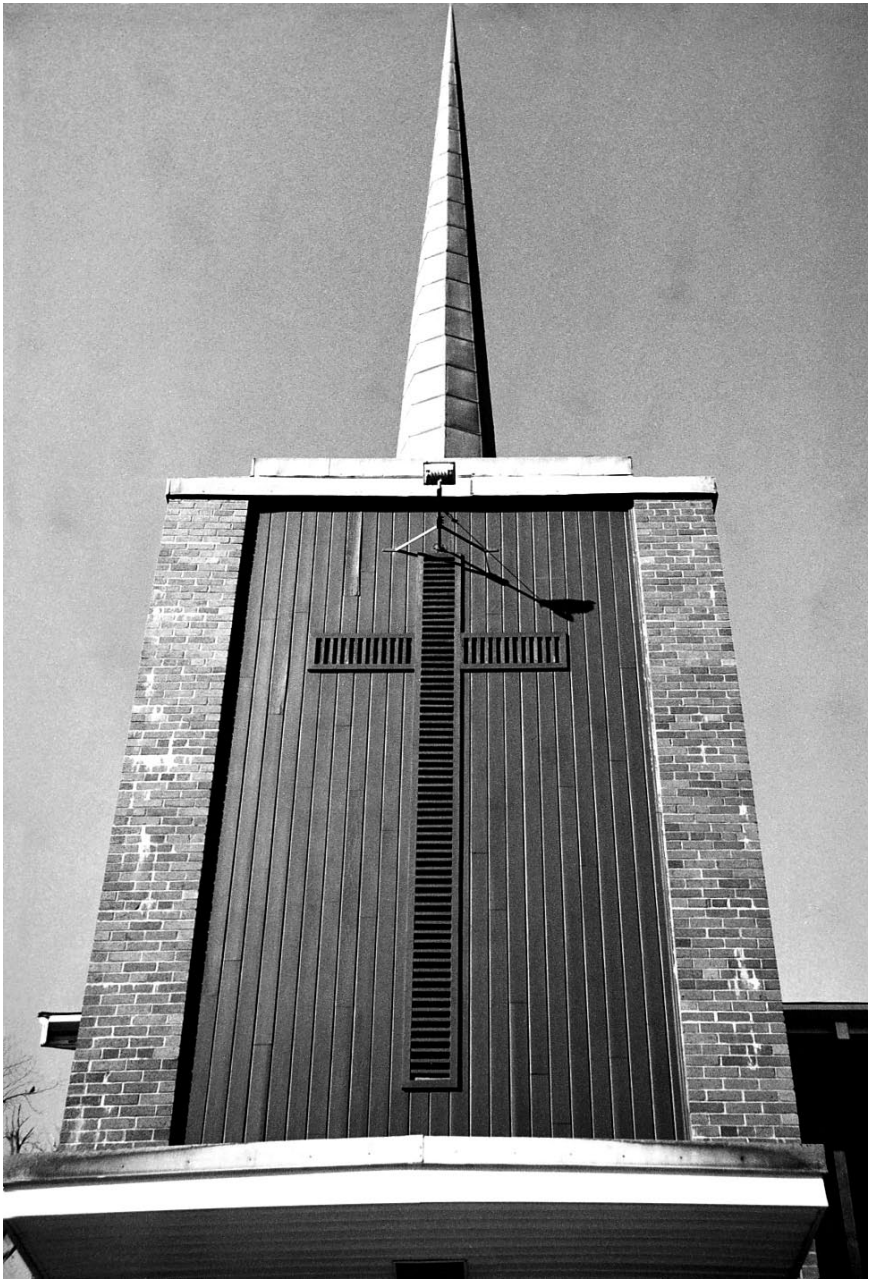
604-605. Horizontal and vertical structure of wings and openings in a research facility. Charlottetown, PEI.





606. Horizontal and vertical design. Museum of Anthropology, Vancouver, British Columbia.

607. Horizontal and vertical placement of door handles and information in display cases at a theatre. Charlottetown, PEI.



608-609. Horizontal and vertical designs of crosses and surrounding structures on churches. PEI.



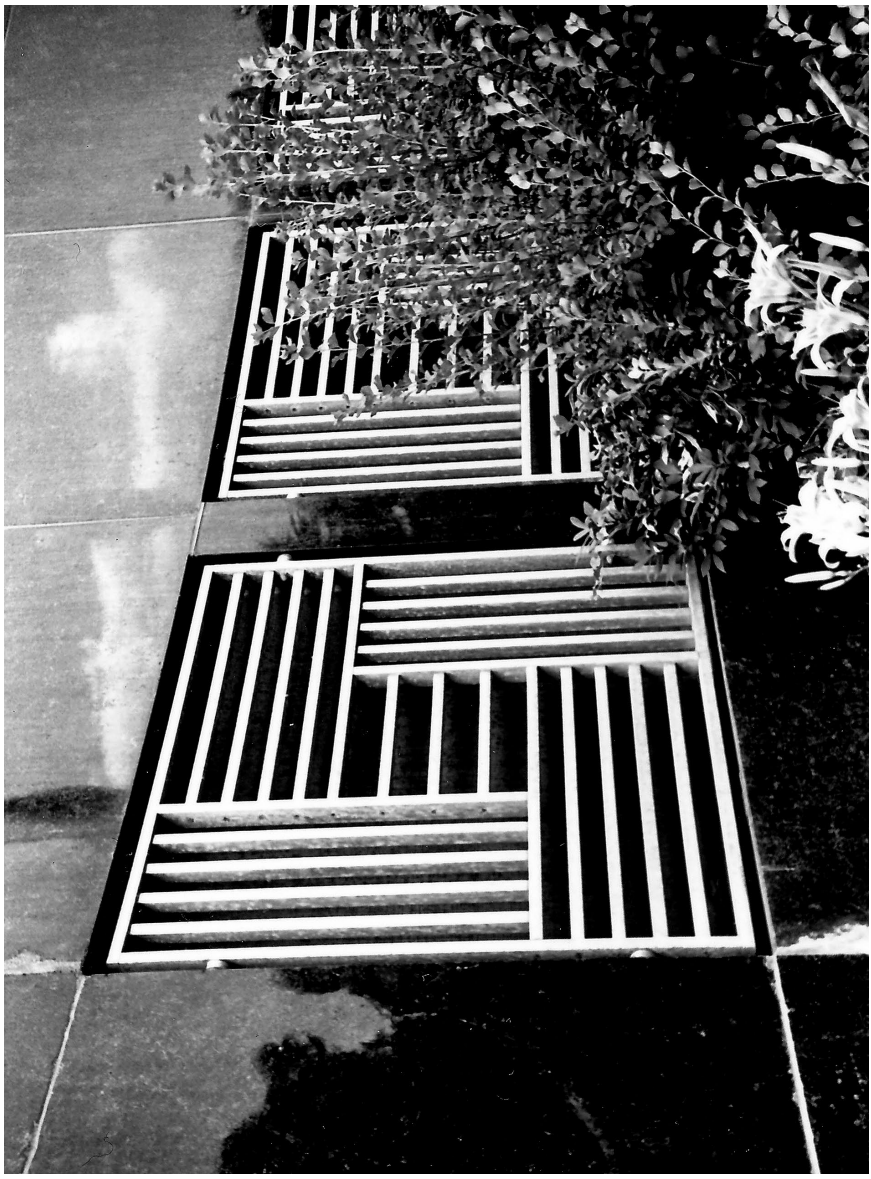
609.

610.
Horizontal and vertical placement of "ribbons" representing an unopened present at a store that will sell food items once it opens. Toronto, Ontario.

611.
Horizontal and vertical designs at the street level of a building.
Toronto, Ontario.



612.
Horizontal and vertical design of goalposts on a sporting field. PEI.



613.
Horizontal and vertical design of air vents on a building. Montreal, Quebec.

614. (left) Horizontal and vertical design on a fence. Vancouver, British Columbia.

615. (right) Horizontal and vertical design of a protective cabinet on an outer wall. Vancouver, British Columbia.

616-617. Horizontal and vertical design of the railing on a balcony at a timeshare. Daytona Beach, Florida. H.S.

618. (below)
Horizontal and vertical placement of bricks on the front of a home. Charlottetown, PEI.

619. (right)
Horizontal design of the slats in a Venetian blind. Vertical design of the vanes on a radiator. Charlottetown.



620.
Horizontal and vertical placement of notices on a bulletin board. Charlottetown, PEI.



621. Horizontal and vertical handles on an office cabinet. Charlottetown, PEI.



622. (above) Horizontal and vertical design on a light fixture at a pharmacy. PEI.

623. (below) Horizontal and vertical designs on a fireplace surround. PEI.



624-626. Horizontal, vertical, parallel, and perpendicular layout in an empty store in a shopping mall. Charlottetown, PEI.



625.



626.

627.
Horizontal and vertical design on a sail.
Charlottetown Harbour, PEI.

628.

629.

628-637. Horizontal and vertical designs on clothing. PEI.







630-632.

633-634.





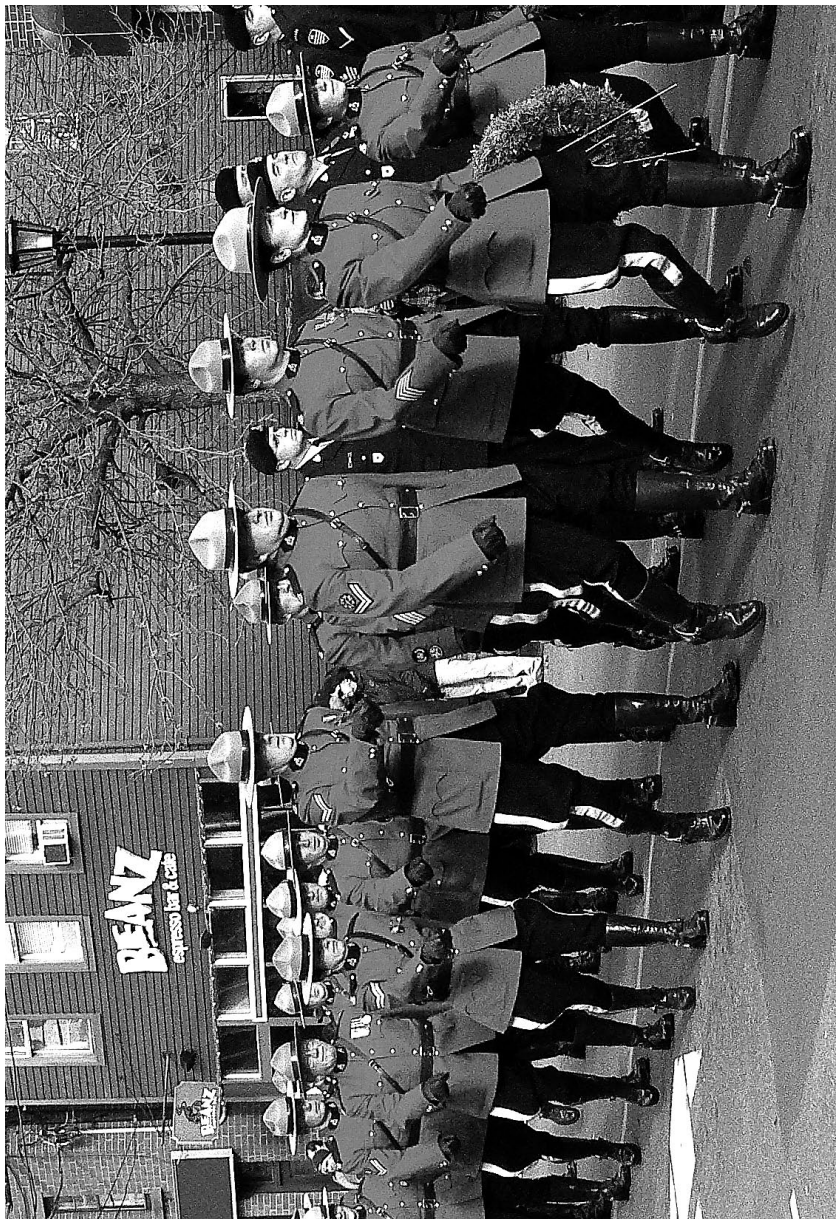
635-637.



638-639. Horizontal and vertical white stripes on Santa's outfit. Santa in a department store and a Santa doll with a Mrs. Claus doll in a store window. Charlottetown, PEI.

640.
Horizontal stripes provided by belts, and dark vertical stripes on the sides of trousers. PEI.

641. Horizontal stripes produced by white hats, dark hatbands, and the bands on the officer's cuffs. Notice the use of solid colors. PEI.



642. Royal Canadian Mounted Police uniforms with horizontal stripes from hatbands and belts and vertical stripes on pants.



643.
Horizontal stripes provided by the white cap, belt, and ankle covers on a Sea Cadet's uniform. PEI.



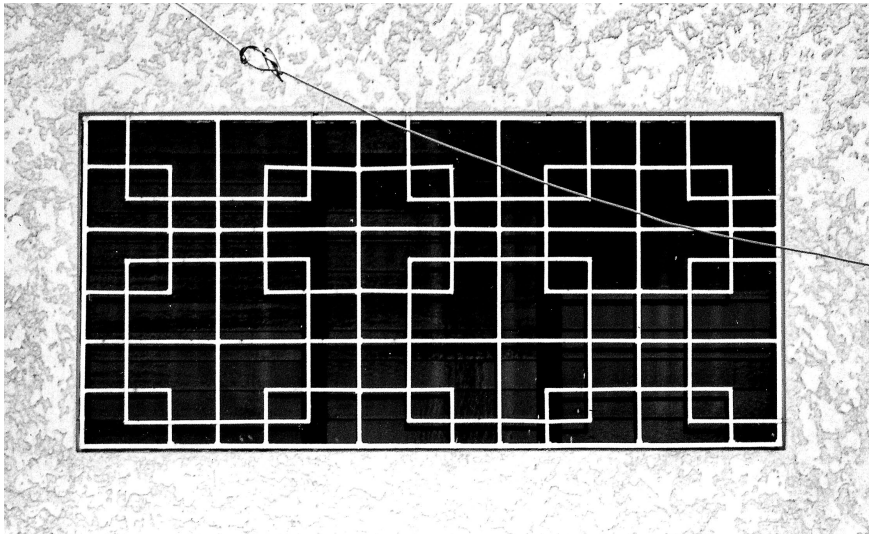
644-647. Horizontal and vertical designs in metal railing on balconies, sections of a fence, a door, and a wall opening. Notice the use of repetition. Santo Domingo, Dominican Republic.



645.



646.



647.

5.8. Preference for vertical and/or horizontal over diagonal



648.



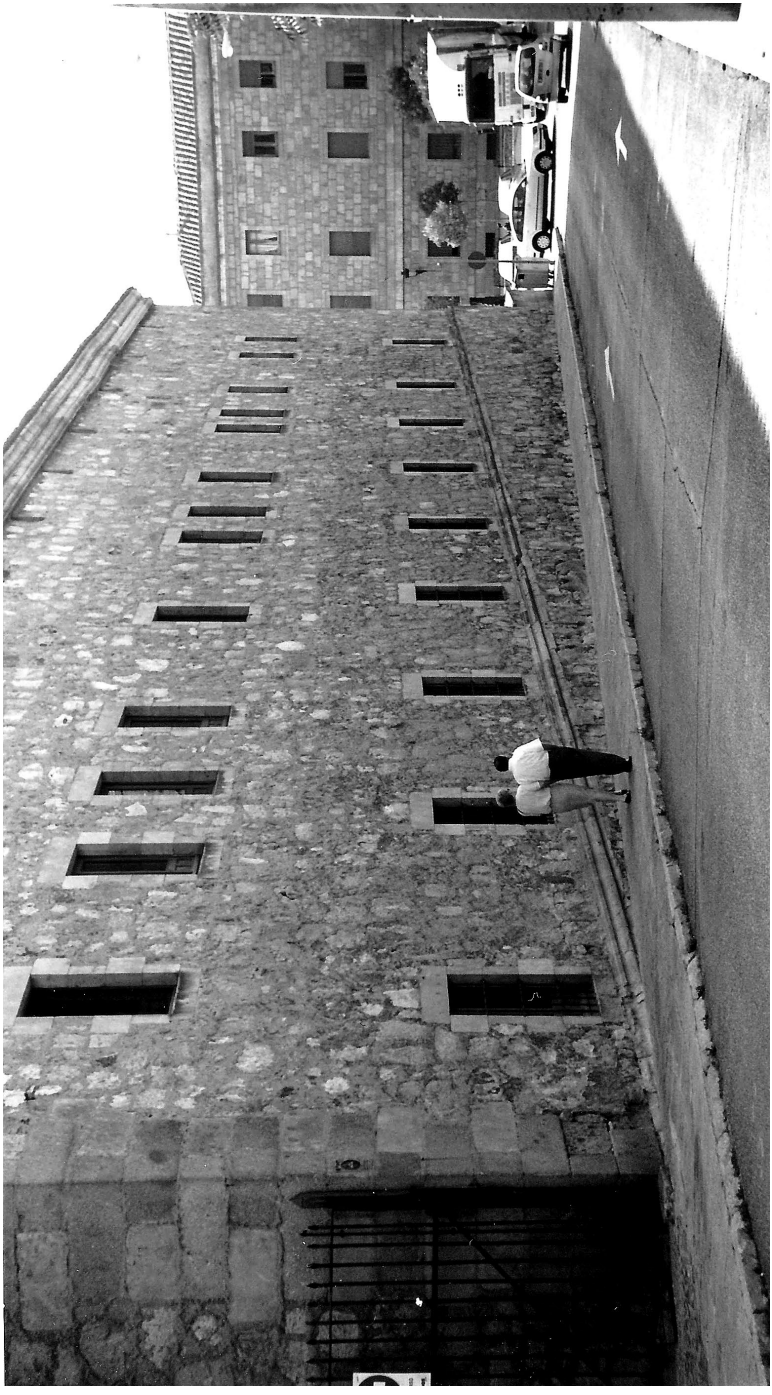
648-649. Preference for books in a vertical position instead of slanted at a diagonal.

5.9. Maintaining horizontal and vertical over sloping ground

650.
Horizontal and vertical constructions of a tomb and enclosure over sloping ground. Notice the symmetry. Pompeii, Italy.

651.
Horizontal sections in a fence on sloping ground. Milies, Greece.

652.
Horizontal and vertical sections of a house and yards on the side of a hill.
Milies, Greece.



653. Horizontal construction of floors and windows in a building on sloping ground. Salamanca, Spain.



654. Horizontal construction of sections of a fence on sloping ground. Singapore. H.S.



655. Horizontal and vertical design of a restaurant built on sloping ground. Charlottetown, PEI.



656. Horizontal and vertical design of a building on sloping ground. Halifax, Nova Scotia, Canada.



657. Horizontal and vertical construction of a fence on sloping ground. Charlottetown, PEI.

658. The white sections at the bottom of the vertical columns are designed to provide a horizontal line for the brickwork. The building is on sloping ground. Charlottetown, PEI.



659. Both the planted sections and floors of the building are constructed horizontally. Moncton, New Brunswick, Canada.



660. The sections of a fence on sloping ground are constructed horizontally. PEI.



661. Design of a wall with horizontal sections on sloping ground at a hotel. Charlottetown, PEI.



662. Horizontal and vertical design of the wall and railing on sloping ground. Charlottetown, PEI.



663. Horizontal placement of sections of gravestones. RMS Titanic victim gravesite. Halifax, Nova Scotia.



664. Horizontal and vertical design of a sign on sloping ground. Stratford, PEI.



665. Horizontal and vertical construction of a bench on sloping ground. Botanical garden, Dominican Republic.

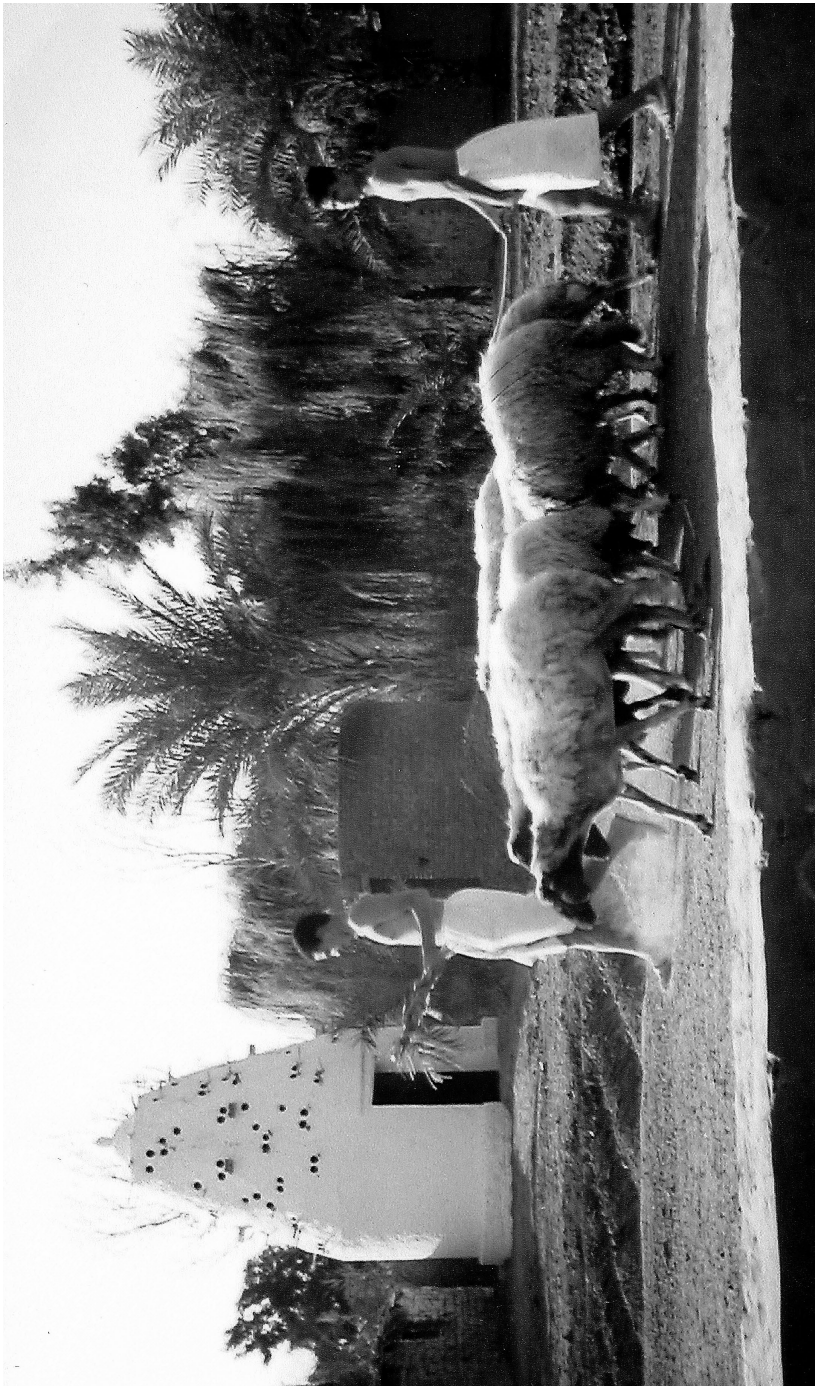
6. Solid colors

6.1. Nature 563
6.2. The Middle East 564
6.3. Europe 571
6.4. South Asia 576
6.5. Southeast Asia 577
6.6. East Asia 589
6.7. The Americas 597

6.1. Solid colors - Nature

666.
Pink beaks and legs and white bodies. Ibises. Disney World, Florida, USA. H.S.

6.2. Solid colors - The Middle East



667. Solid color worn by "Ancient Egyptians." Sheep herders at Dr. Ragab's Pharaonic Village, Cairo, Egypt. M.E.

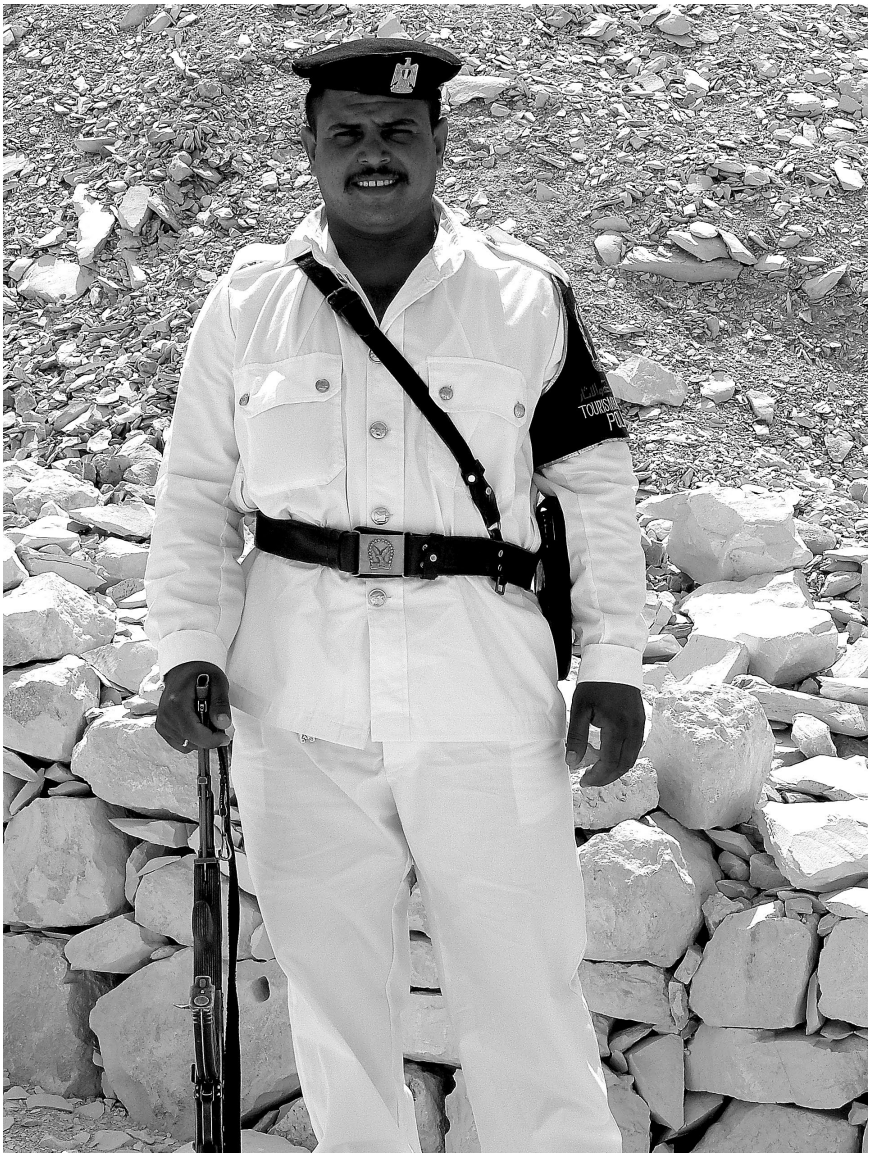
668-674. Solid colored clothing. Egypt.

670.
Boatman in
Aswan, Egypt.
M.E.

671.
Men sleeping in a railway car.

672.
Pedestrians and vehicles waiting at a railway crossing for the train to pass. Nile River area.

673.
Karnak Temple complex. Luxor, Egypt.



674. Tourist policeman in Thebes.

6.3. Solid colors - Europe



675. (above) Volendam, the Netherlands. B.C.

675-679. Solid colors worn by Europeans.



676. Solid colored items of clothing and a solid colored umbrella. Romania.



677. All Saints' Day procession. Paris, France.

678. At the statue of Molly Malone. Dublin, Ireland. H.S.



679.
Solid orange spacesuit with a white helmet. Russia. H.S.

6.4. Solid colors - South Asia



680. Solid colors worn in Kathmandu, Nepal. H.S.

6.5. Solid colors - Southeast Asia

682.

681.

681-689.
Solid colors worn in Vietnam. H.H., E.T.



683.



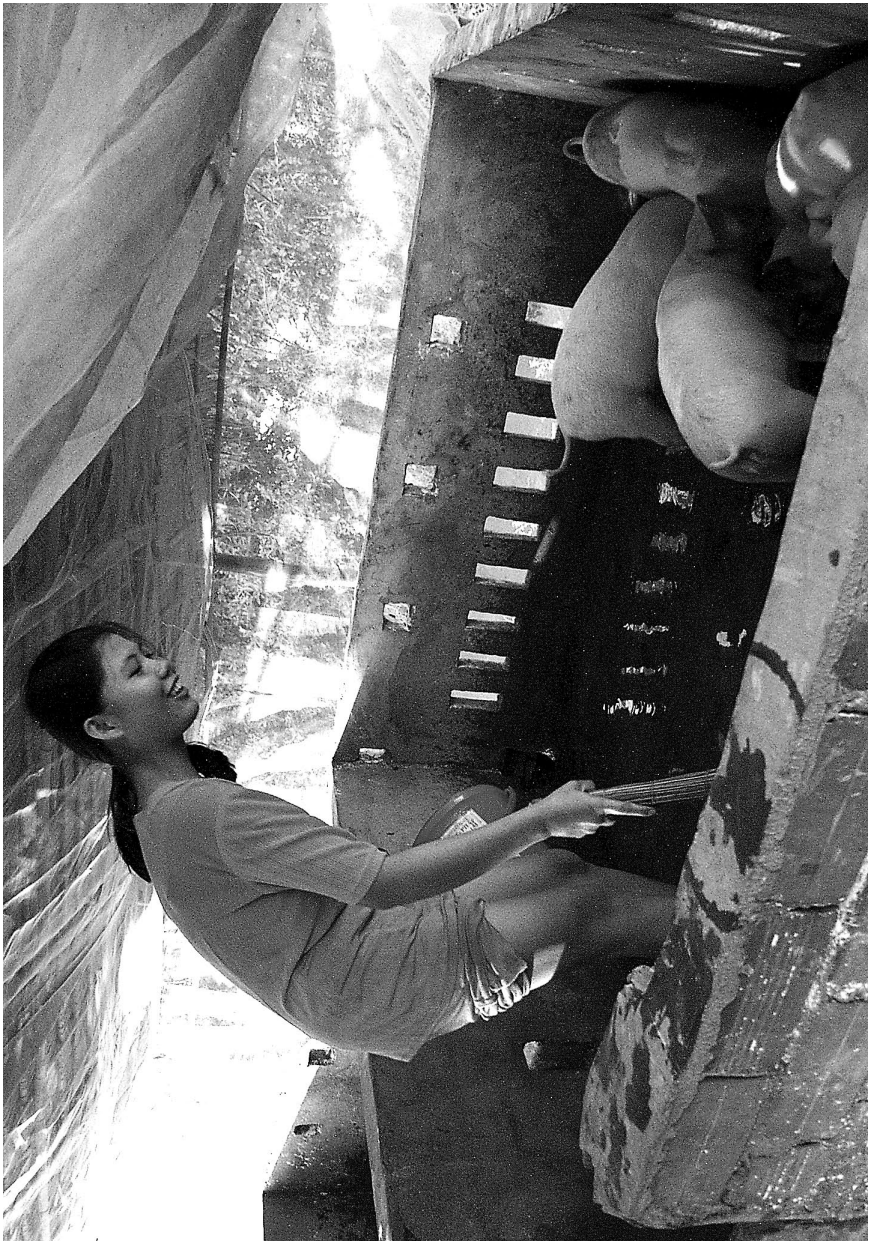
684.



685.



686.



687. Cleaning a pig pen.

688.
Preparing food.



689.



690. Solid colors worn by a bartender. Angeles, The Philippines. H.S.

691.
Solid orange robe worn by the monk and solid gold cloth on the statue.
Vietnam. E.T., M.V.

692.
Solid white robes worn by worshipers. Cao Dai Temple, Tay Ninh, Vietnam. M.V.



693. White statue of Ho Chi Minh, Can Tho, Vietnam.

6.6. Solid colors - East Asia



694. Traditional clothing in solid colors. Kyoto, Japan. E.T.

695.
Solid colored (earth yellow) robes worn by Taiwanese monks changing flights at the airport. Canada.

696. (left) Girls in blue outfits, and one with a white jacket, ringing a bell. Hokkaido, Japan, H.S.

697. (right) Solid blue and solid gray clothing items. Catching a ball in a cup. Hokkaido, Japan, H.S.



698. Chinese soldiers in green uniforms standing in front of a mirror at the Forbidden City. Beijing, China. H.S.



699. Solid black outfit worn by the figure in the foreground, a Ninja. Hokkaido, Japan. H.S.

700. Blue jackets, gray skirts and pants, and white shirts. Solid colors worn by Japanese tourists in Beijing. H.S.



701. Solid colors worn by subway riders attending to their cell phones. Japan. E.T.



702. Solid white wedding attire. Japan. H.S.

6.7. Solid colors - The Americas



703. Solid colored hats, shirts, jackets, and pants. Tourist guides dressed in accordance with the period when the Confederation of Canada was discussed during the 1860s. Old Home Week parade, Charlottetown, PEI.



704. Solid colors worn by a child. Probably late 19th - early 20th century.
PEI Public Archives and Records Office.
Accession No. 3466/HF.70.2436.12.



705. Solid colored party dress. Charlottetown, PEI.

706. Solid colored clothing worn by the Catholic Church hierarchy. PEI Public Archives and Records Office. Accession No. 2353/197.



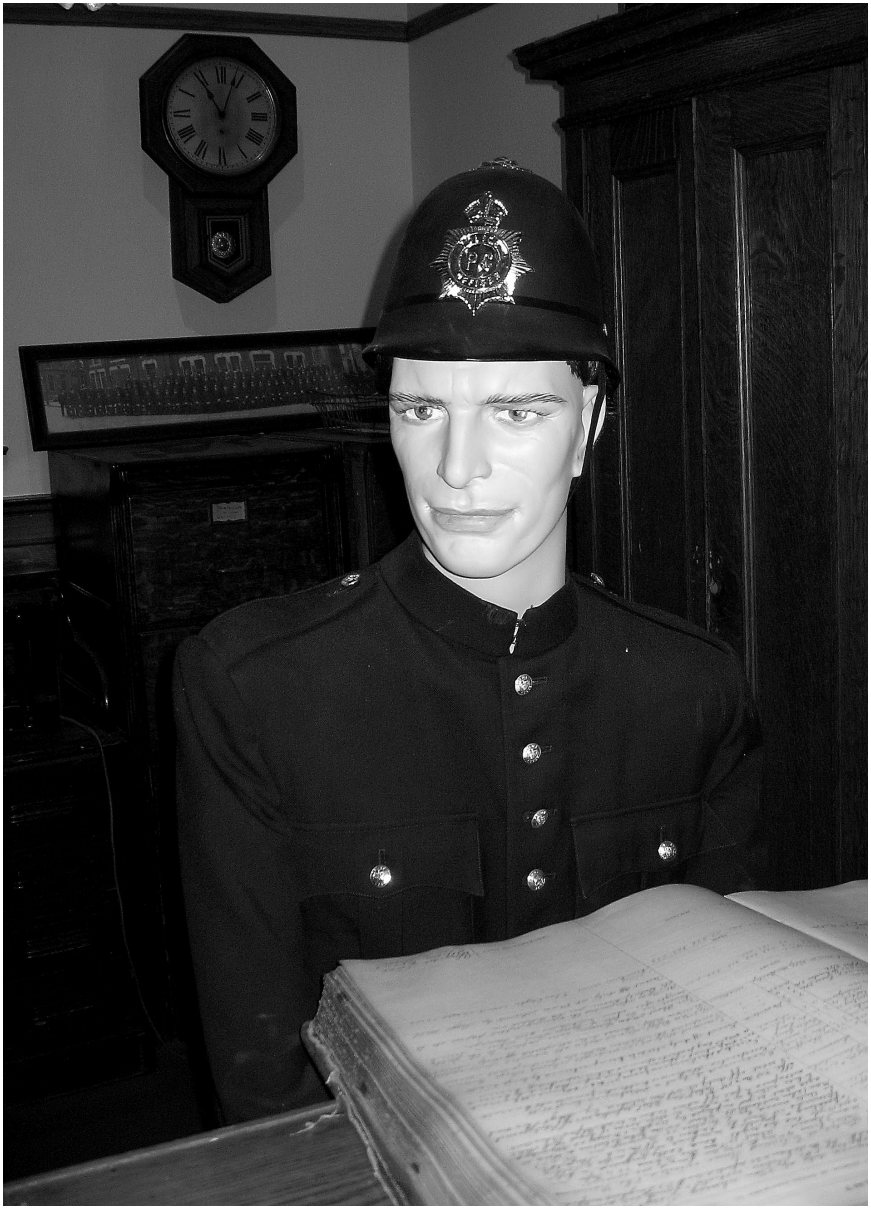
707. Solid white robe and dresses worn by a priest and students at their confirmation in the Catholic Church. Toronto, Ontario. H.H.



708.
Solid colored underwear, boots, and hat. 1915 military unit stationed in France. PEI Public Archives and Records Office. Accession No. 2767/121.



709. Military band wearing solid colors. Old Home Week parade, Charlottetown, PEI.



710. Solid blue uniform worn in a replica of a police station at the Toronto Police Museum. Toronto, Ontario.

711. Solid colored uniforms worn by police who are dealing with a woman in a wheelchair who became stuck in the public toilet. Charlottetown.

712. Pedestrians wearing solid colors.



713. Solid pink plastic rain jackets worn by tourists in a boat at the bottom of Niagara Falls. M.V.

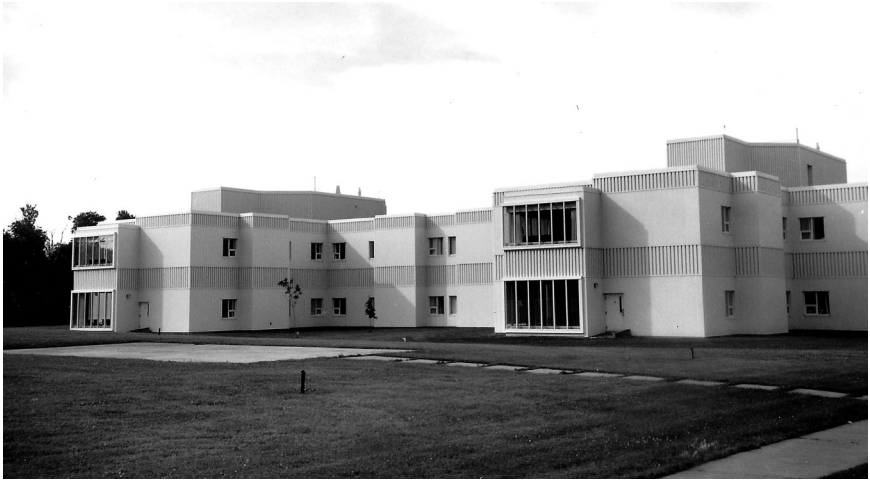
714. White hats, blue jackets, and gray pants worn by students learning to cut fish at the Culinary Institute. Charlottetown, PEI.

715. Band members wearing solid yellow hats, blue tops, and white pants. Old Home Week parade, Charlottetown.

716.
White dress worn by the bride for a wedding. Los Angeles, California. H.H.



717. Solid white car. Canada.



718-719.
Solid white wings of a hospital. Charlottetown, PEI.





720.
Solid red lighthouse. Daytona Beach, Florida.

7. Straight lines

7.1. Nature 615
7.2. Africa 619
7.3. The Middle East 622
7.4. Europe 643
7.5. Southeast Asia 674
7.6. East Asia 689
7.7. Oceania 690
7.8. The Americas 693

7.1. Straight lines - Nature





721-723.
Lines on various fish species. H.S.



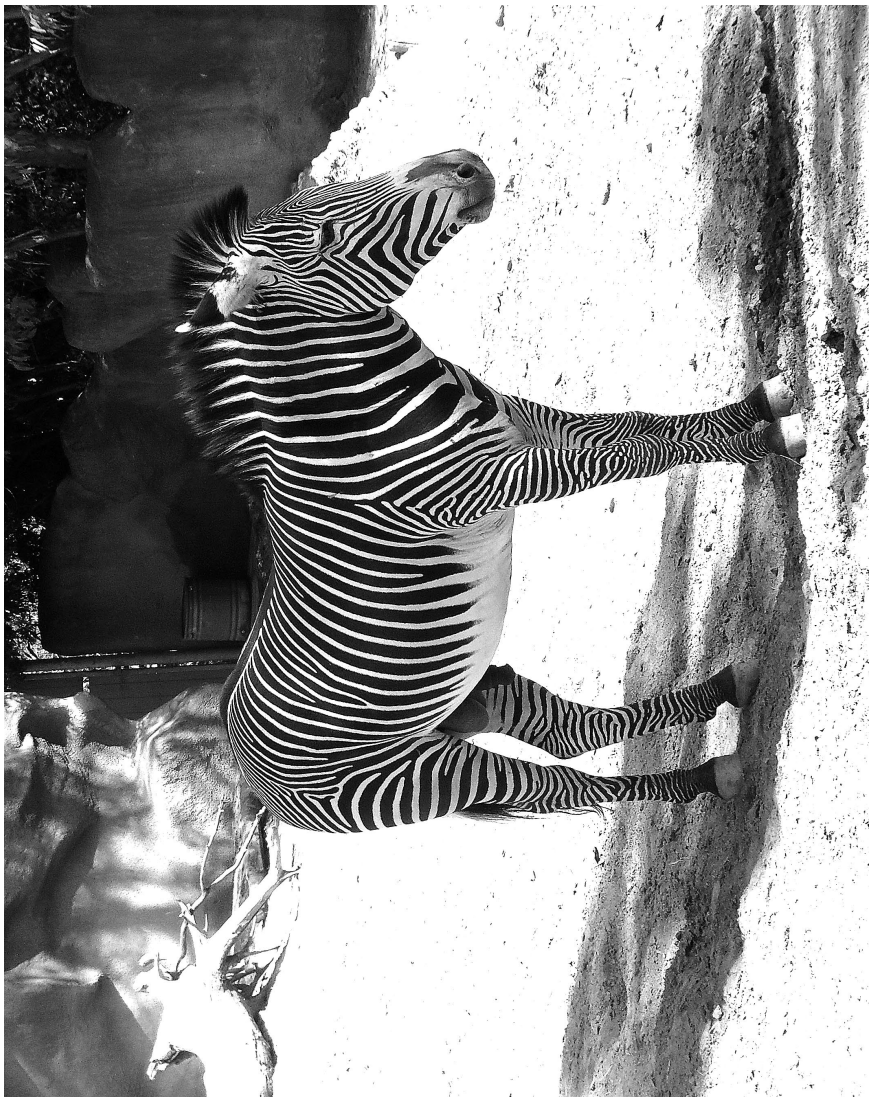
723.



724. Lines on the tail of a coatimundi. Mexico. E.T.



725. Lines on the tail and body of a house cat.



726.
Lines on a zebra.
H.S.

7.2. Straight lines - Africa

727.
Straight and circular lines on a headrest.
Shona, Zimbabwe.
19th-20th century AD.
The British Museum.

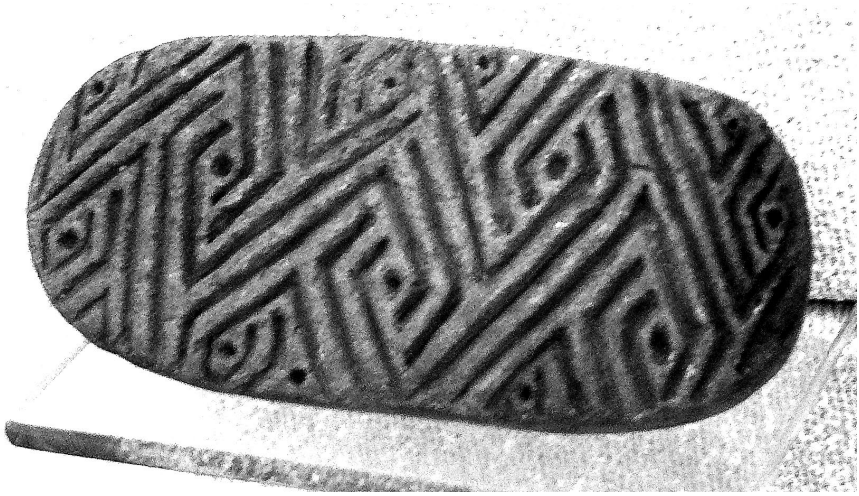


728-729.
Lines on arm, head, and neck decorations. Nok, Nigeria. 6th century BC - 6th century AD. The Louvre.



729.

7.3. Straight lines - The Middle East



730-731. Straight lines on stamp seals. 7500-5700 BC, Çatalhöyük, Museum of Anatolian Civilizations, Ankara, Turkey.





732. Lines at different angles. Akkadian. The Louvre.



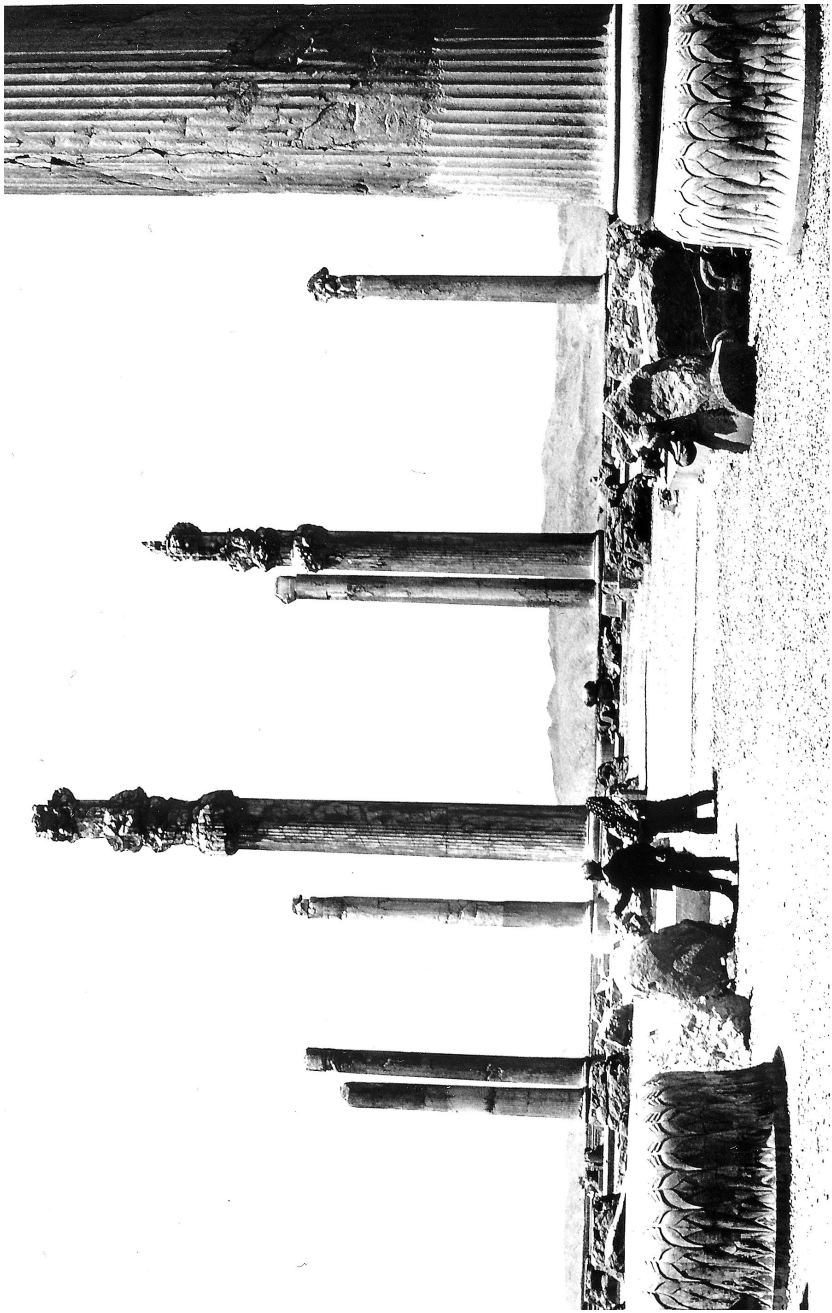
733. Horizontal lines on jars. Khabur ware, Syria. 2nd millennium BC. The British Museum.



734-735.
Vertical lines on the tassel and lower hem.
9th century BC, Hittite.
Archaeological Museum, Istanbul.

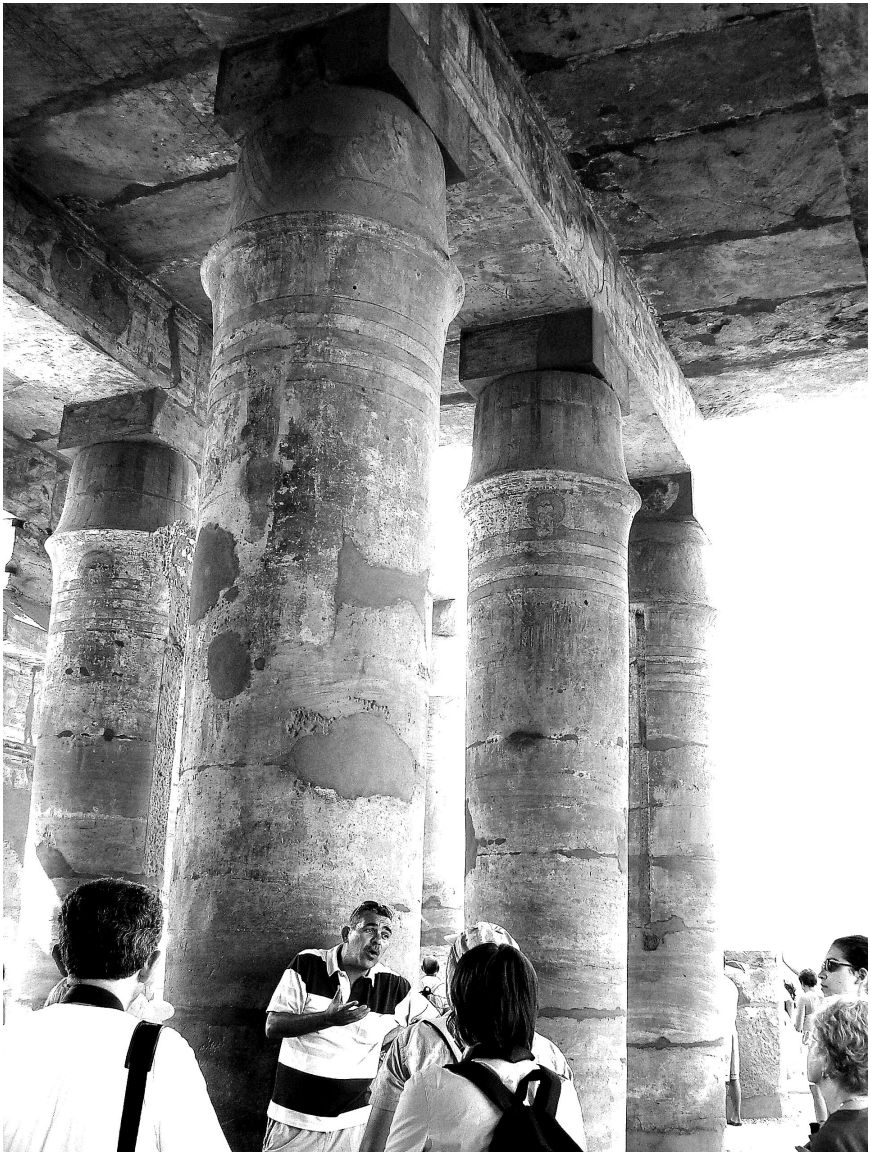


735.



736. Vertical lines on columns. 6th century BC. Apadana, Persepolis, Iran. M.D.

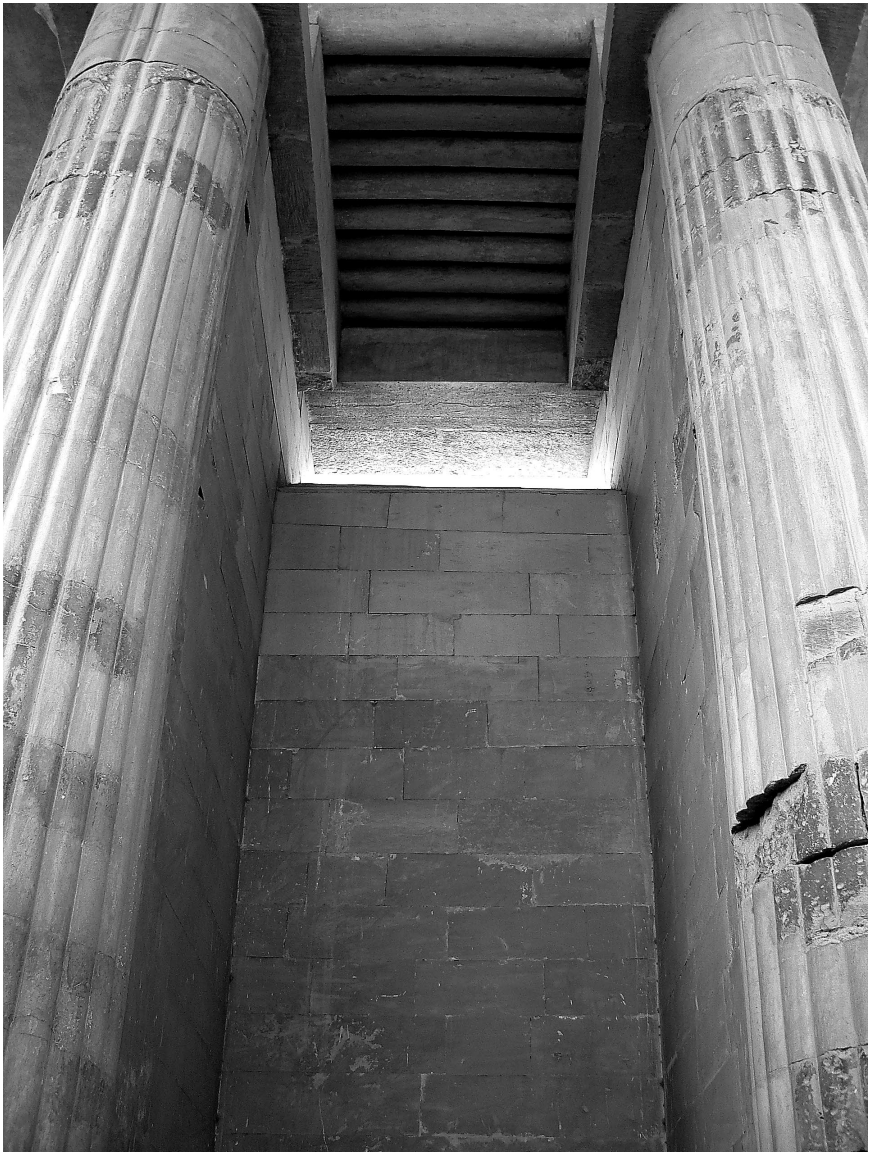
737.
Vertical lines and stripes produced by sides on columns. Karnac Temple Complex, Luxor, Egypt.



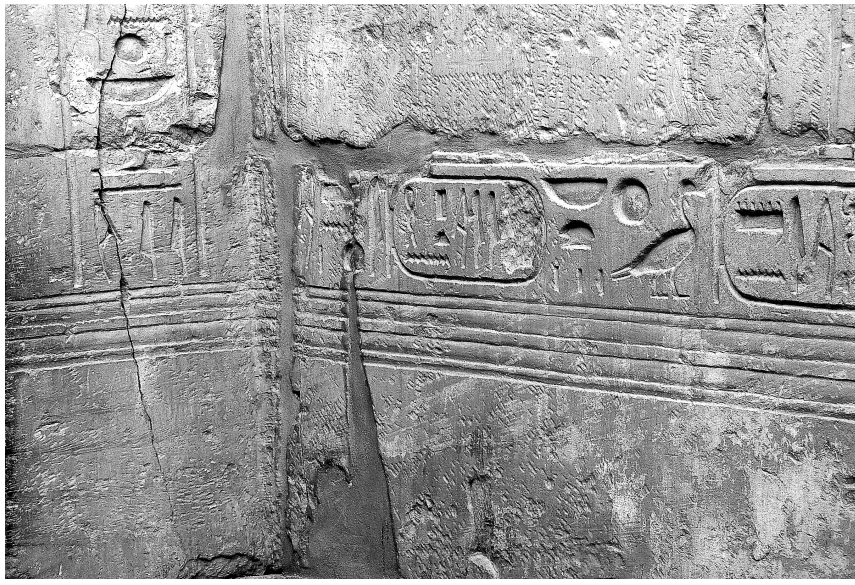
738-739. Horizontal lines on columns. Karnac Temple Complex, Luxor, Egypt.



739.



740. Vertical lines on columns. Mortuary complex of Djoser, Saqqara, Egypt.



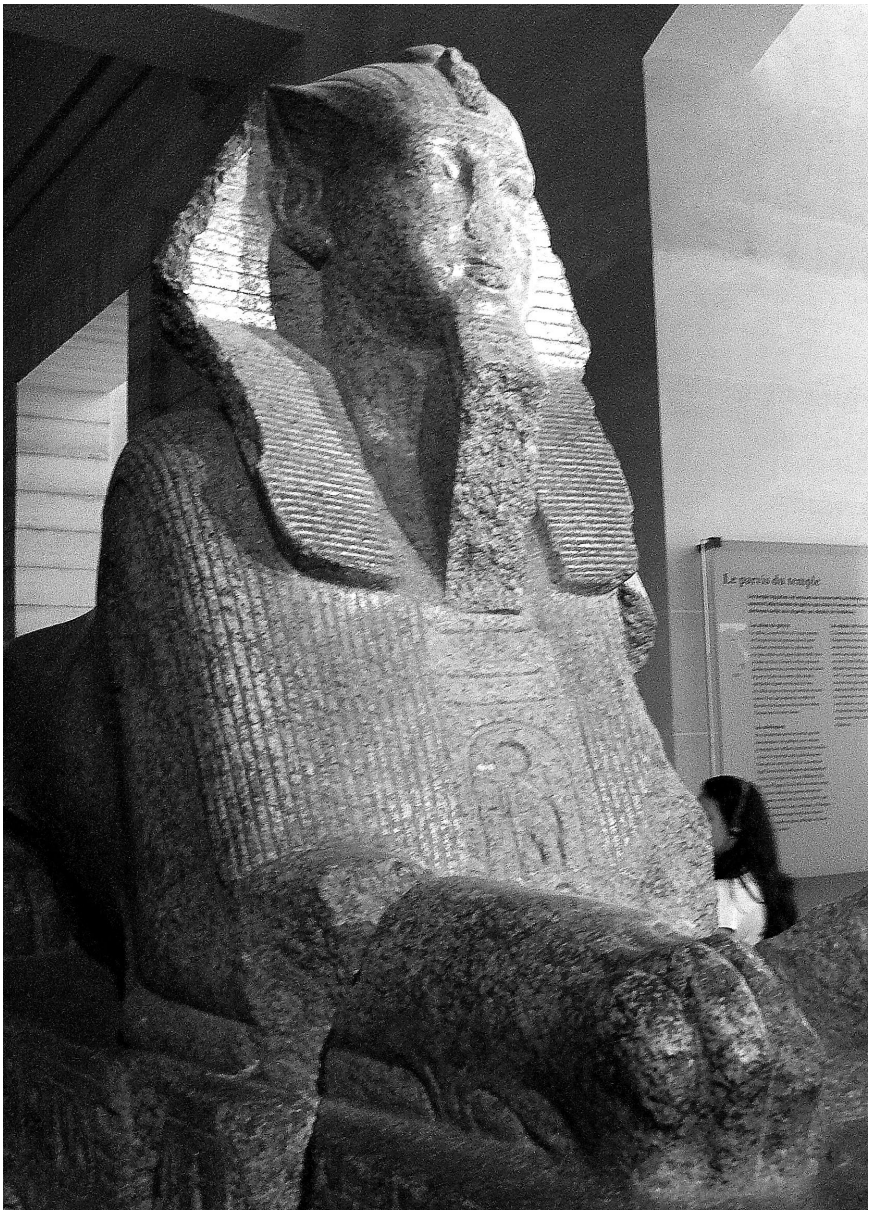
741-742. Horizontal lines. Karnac Temple Complex. Luxor, Egypt.



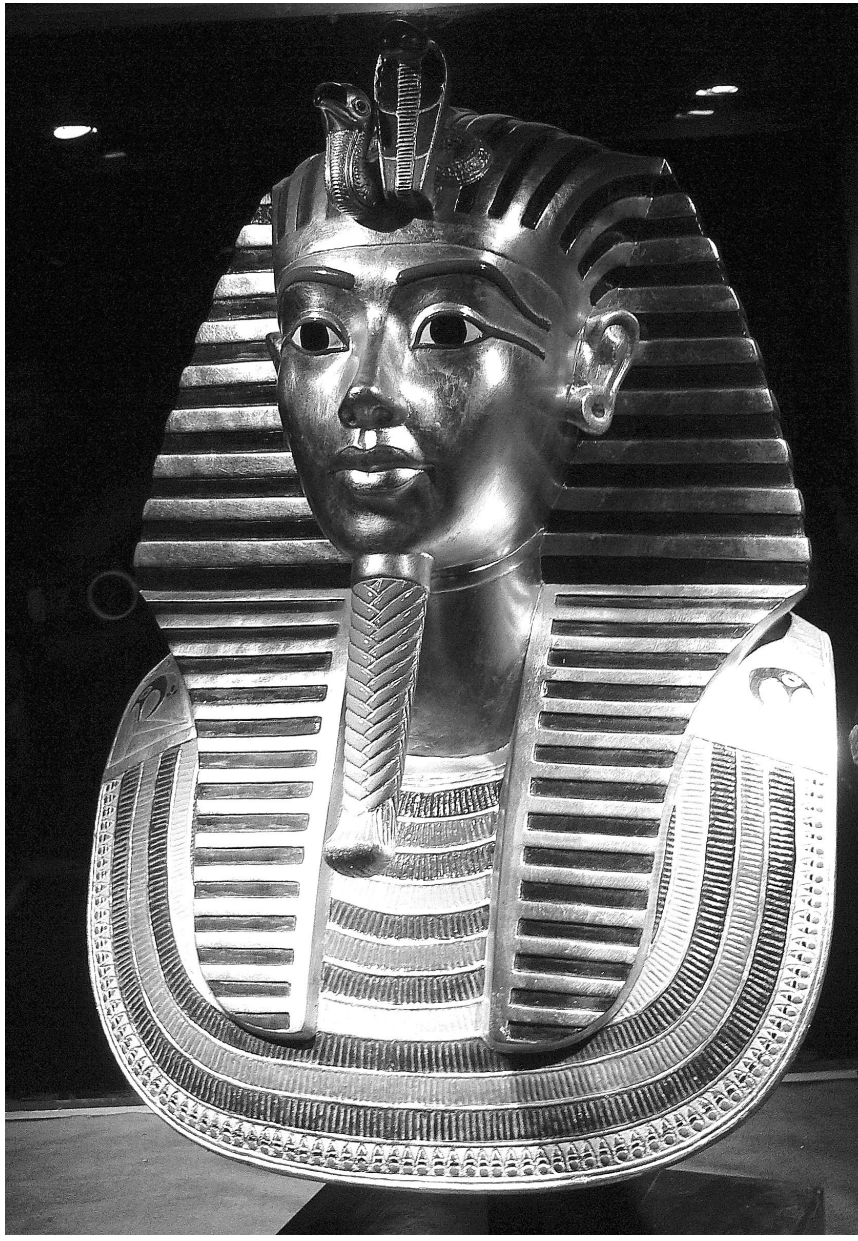
743-744.
Straight lines on the headdress and beard of statues of Ramses II. Karnac Temple Complex, Luxor, Egypt.



744.



745. Straight lines on a sphinx. 1750 BC, Tanis. The Louvre, Paris.



746. Straight lines on the headdress of a replica of King Tutankhamen. Dr. Ragab's Pharaonic Village, Cairo, Egypt.



747. Straight lines on the head wear, belt, and apron of "a craftsman." Dr. Ragab's Pharaonic Village, Cairo, Egypt.

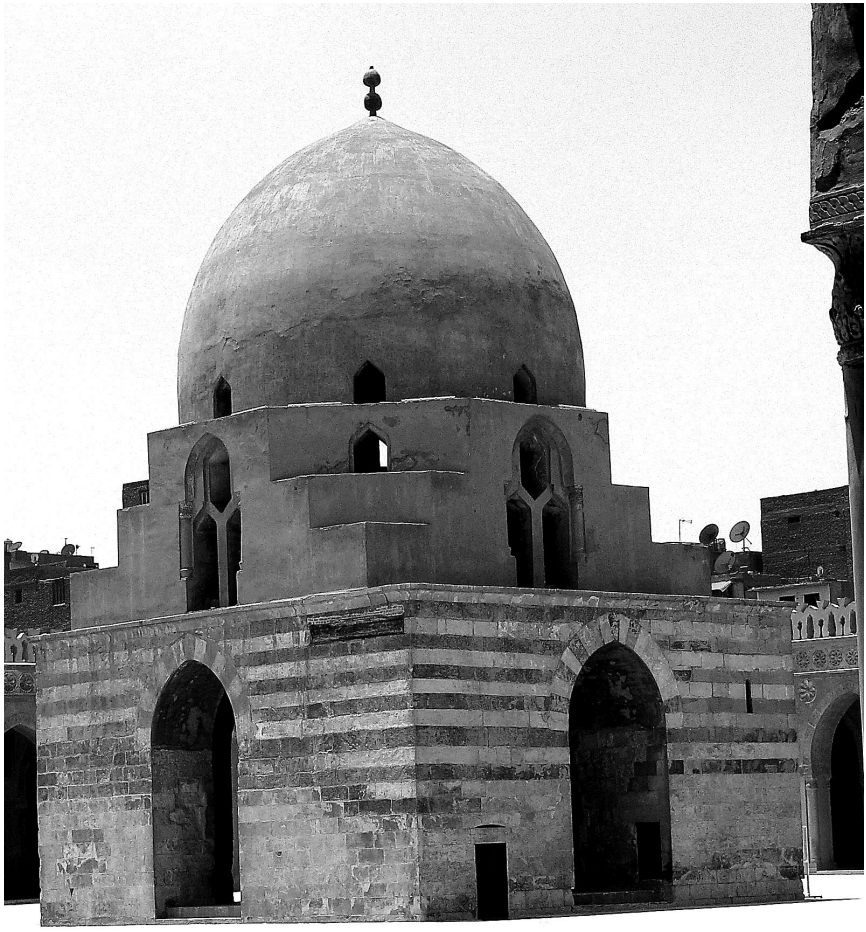


748. Parallel lines in a field. Nile River valley, Egypt.



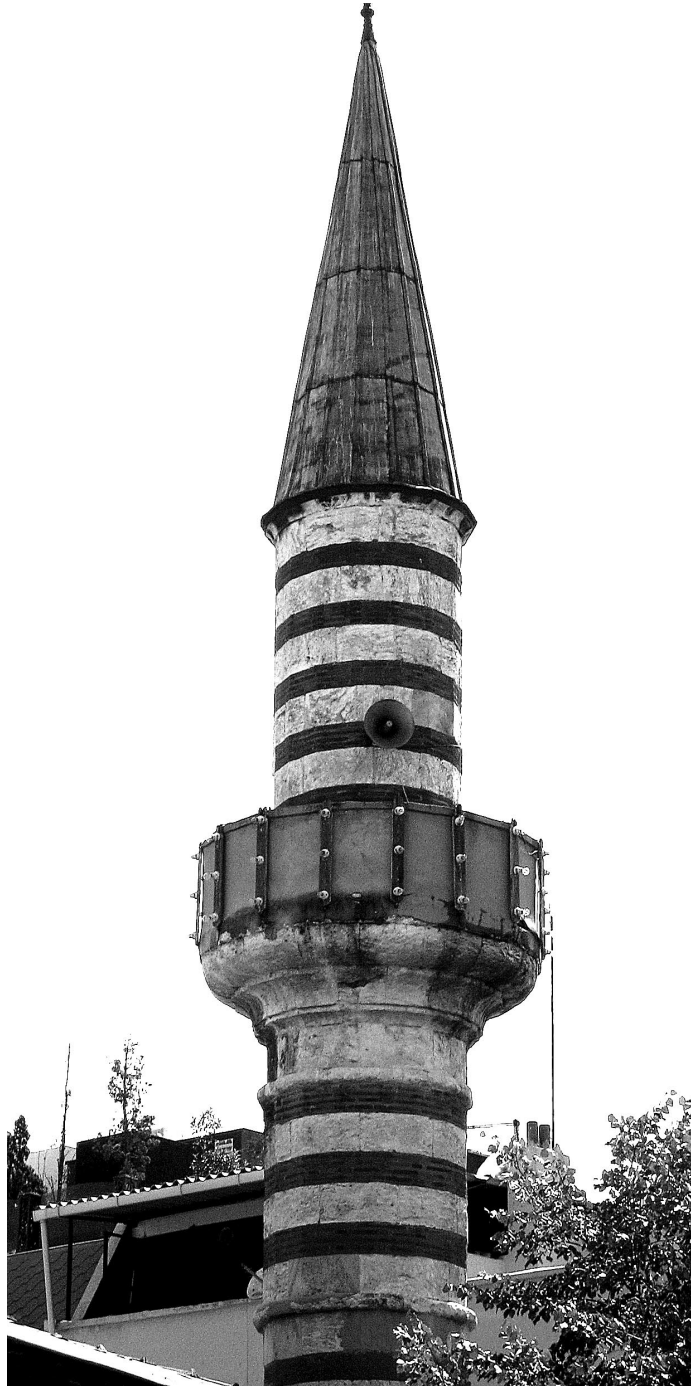
749. Horizontal lines on an outer wall. Notice the repetitive decorations and metalwork in the windows. Elephantine Island, Egypt.

750.
Horizontal lines.
Hagia Sophia
complex,
Istanbul, Turkey.



751. Horizontal lines at Ahmed Ibn Tulun Mosque. Cairo, Egypt.

752-753.
Vertical lines on a minaret.
Hagia Sophia, Istanbul, Turkey.

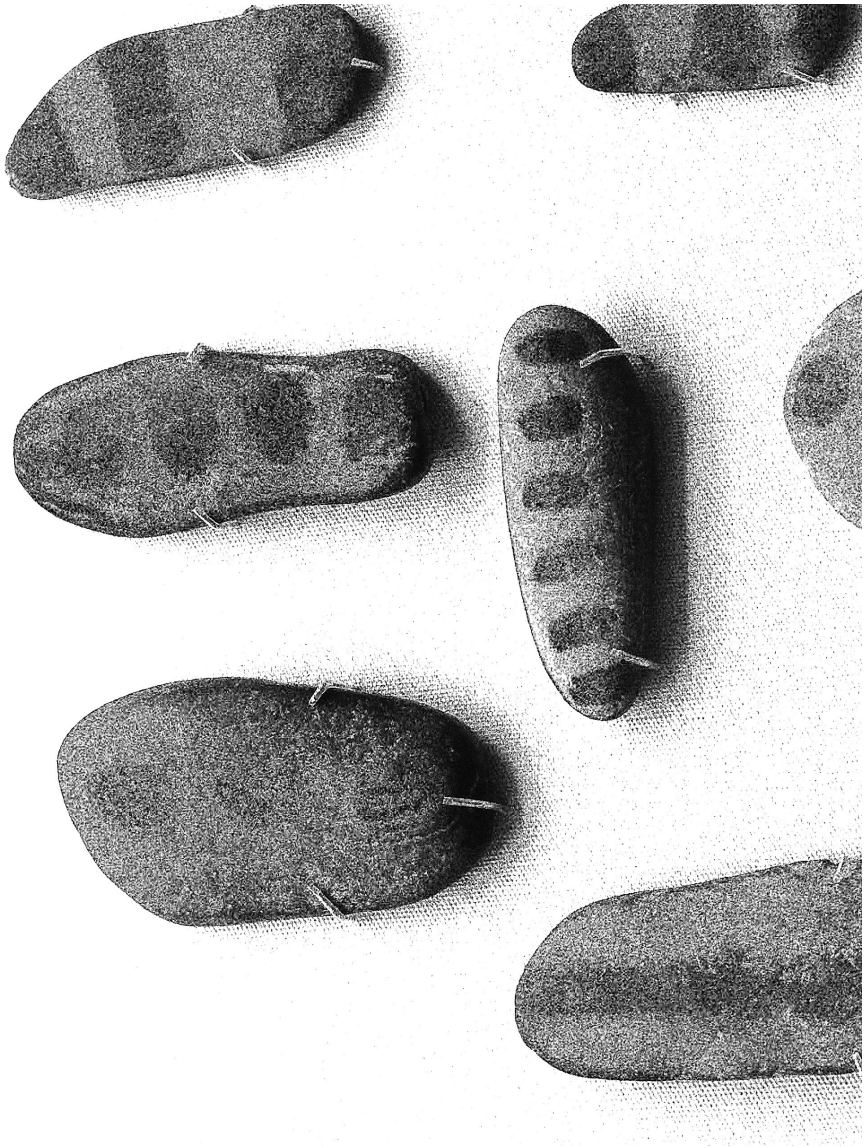


754.
Horizontal and vertical lines on a minaret. Turkey.



755. Horizontal lines in the construction of a model of the Trojan Horse. Istanbul Archaeological Museum. Istanbul, Turkey.

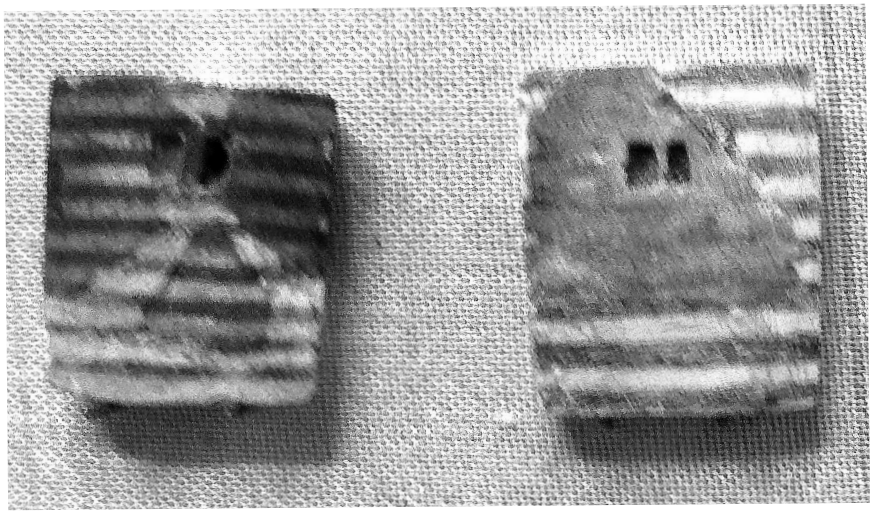
7.4. Straight lines - Europe



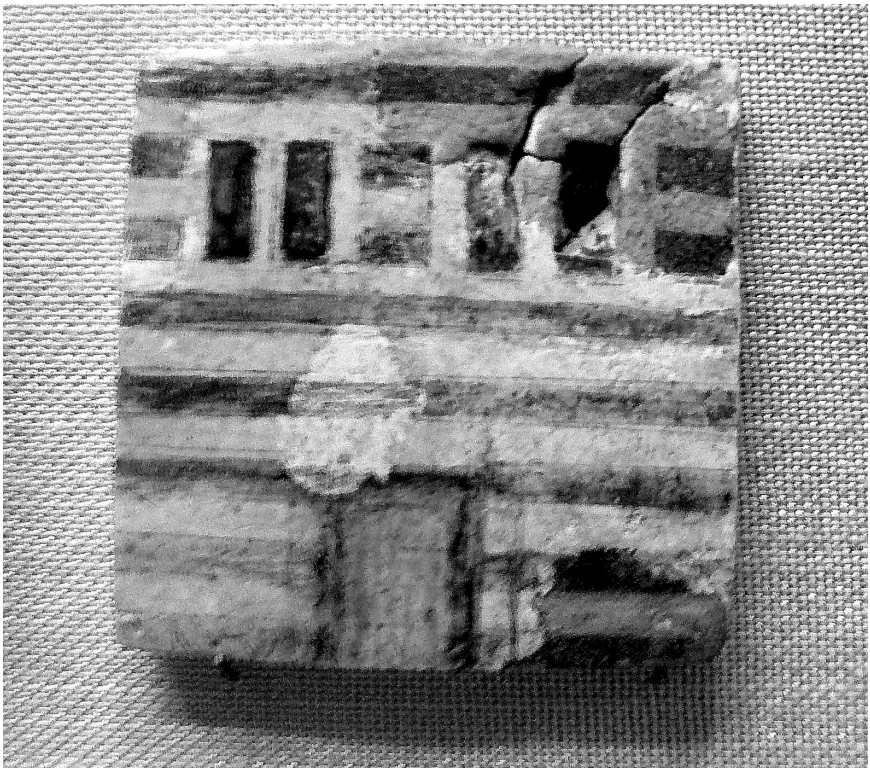
756-757. Lines and spots on pebbles. Possible fakes. Azilian, France. 9,000 BC. The British Museum.

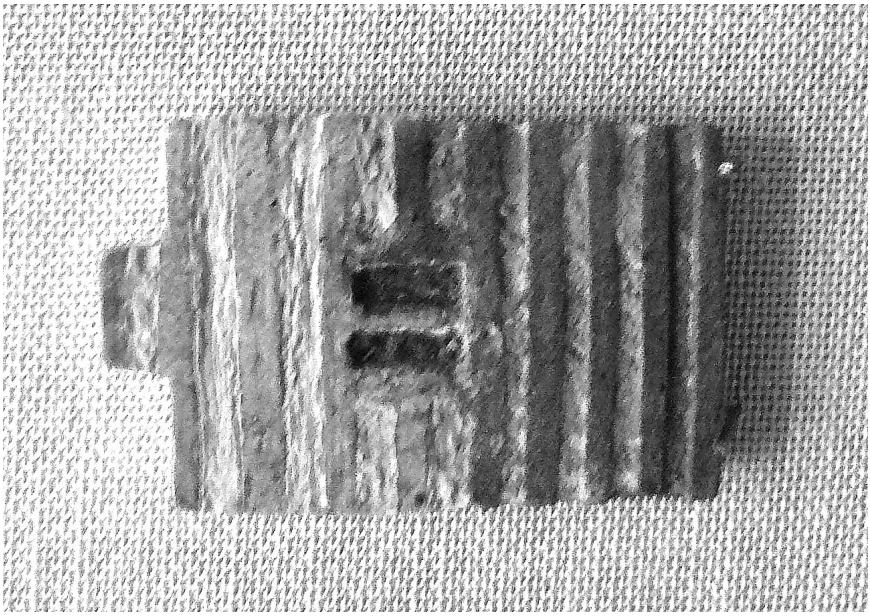


757.



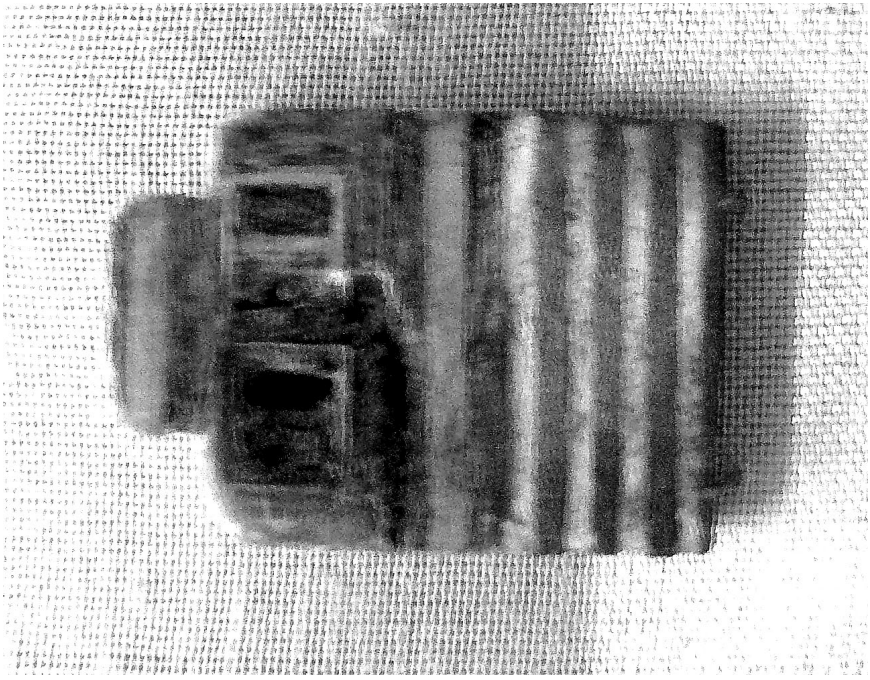
758-761. Decoration on houses in the form of straight lines. 2nd millennium BC. Town Mosaic plaques from Knossos. Heraklion Archaeological Museum, Crete.

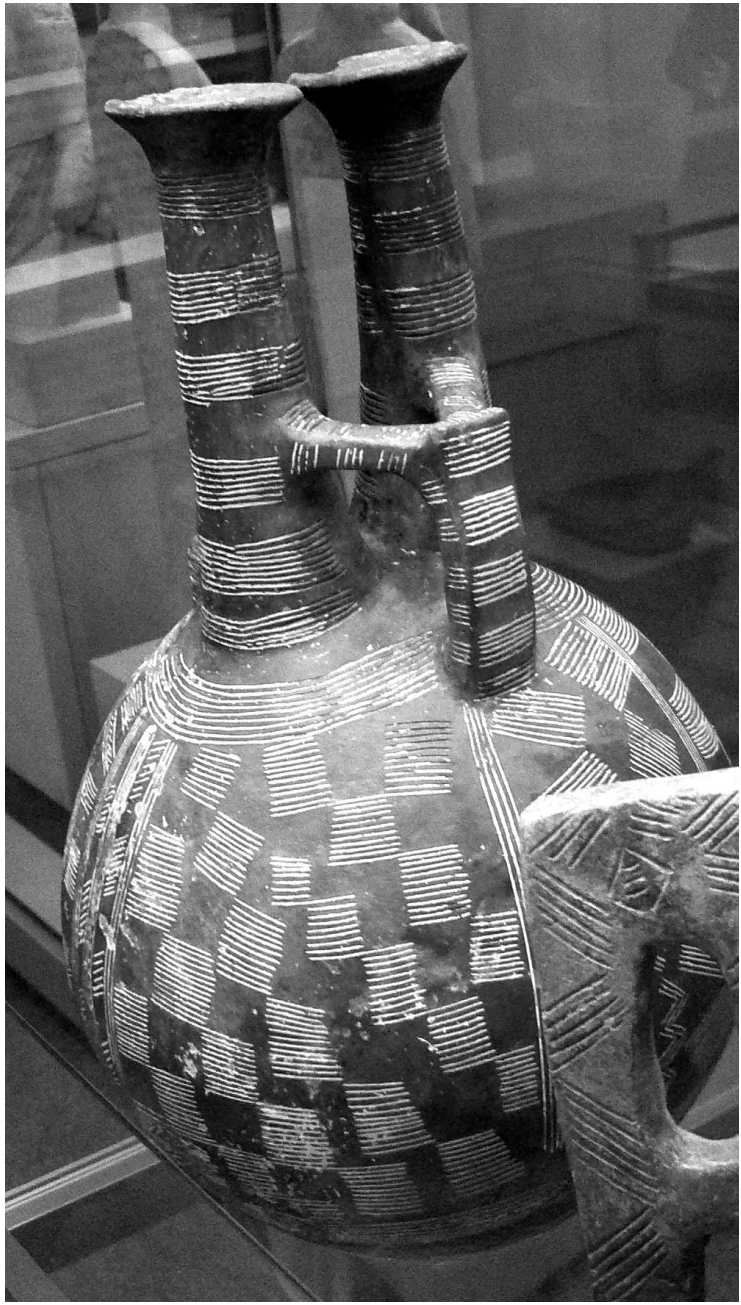




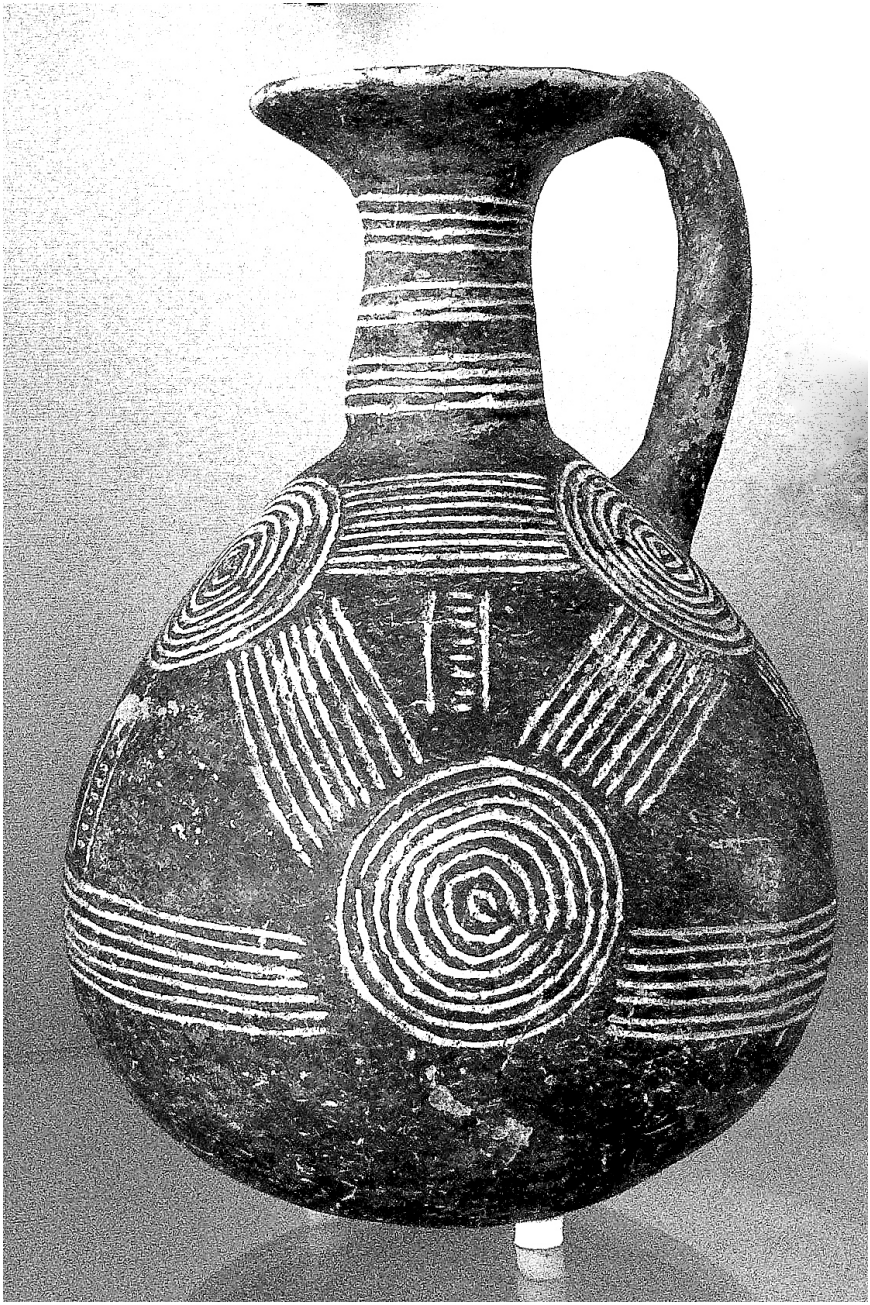
760.

761.





762. Straight lines forming rectangles. Jug, Cyprus. 3rd - 2nd millennium BC. The British Museum.



763. Straight and curved lines. Pitcher. 3rd millennium BC. Vounous, Cyprus. The Louvre.



764. Straight and curved lines. Woman with a child in a cradle. 3rd millennium BC, Vounous, Cyprus. The Louvre.



765. Horizontal lines on gold armlets. 2100-1900 BC, England. The British Museum.



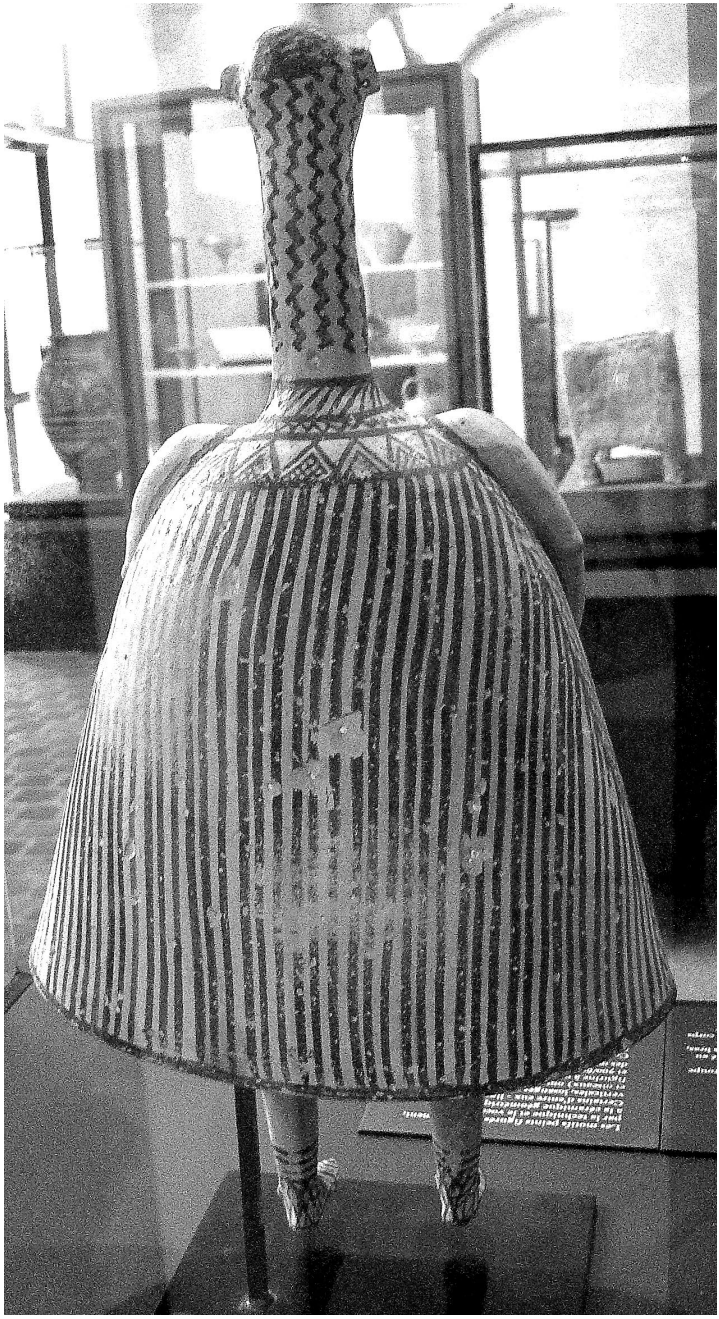
766. Equidistant horizontal lines on a gold cup. 2nd millennium BC. England. The British Museum.



767. (left)
Horizontal lines on a rhyton.
1300 BC, Rhodes. The Louvre, Paris

768. (below)
Lines on a circular container.
500-550 BC, Boeotia, Greece.
Greek Archaeological Museum,
Athens, Greece.

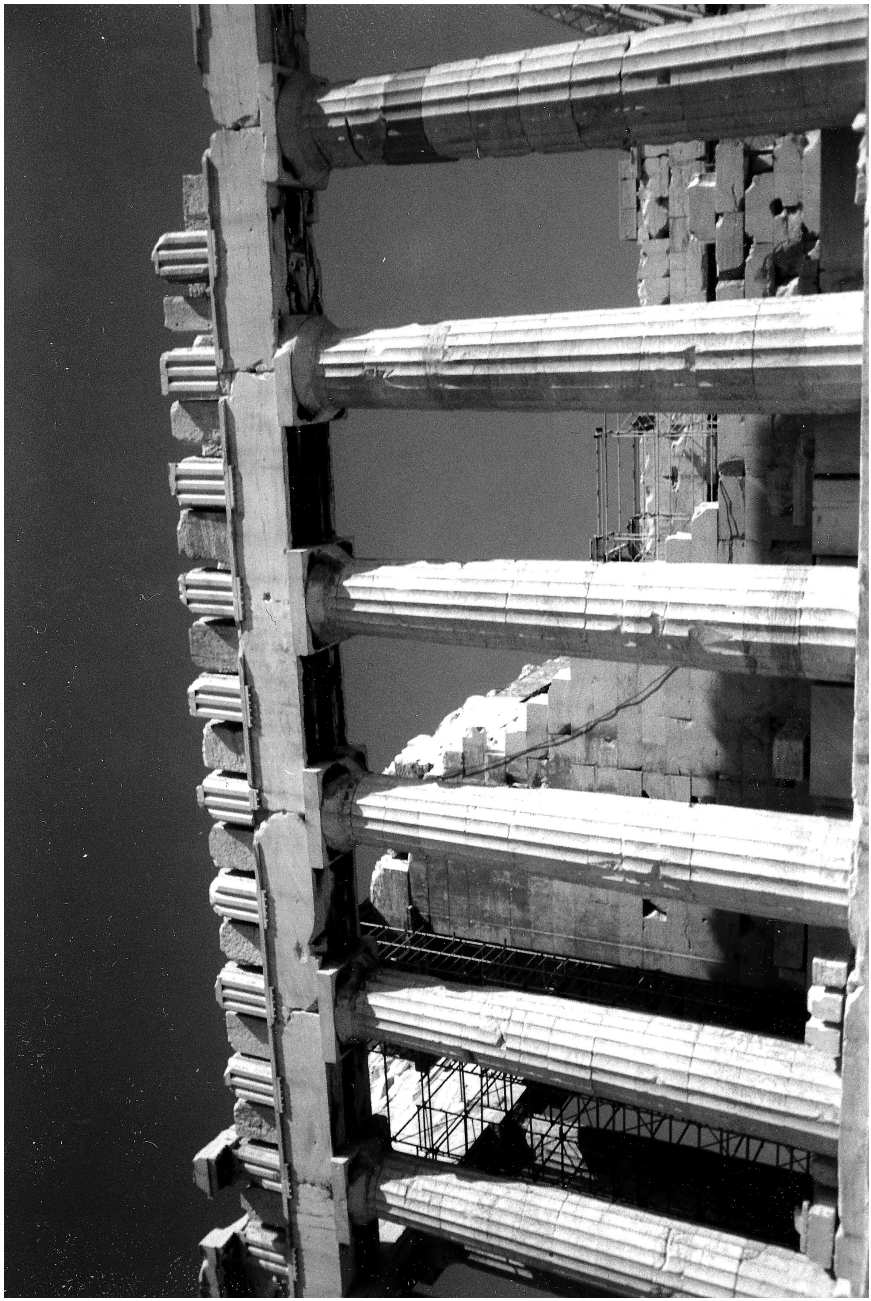




769. Vertical lines on the back of a figurine. The Bell Idol, 700 BC, Thebes, Boeotia. The Louvre, Paris.



770. Horizontal lines on a metope from the Temple of Athena on the Mycenae Acropolis. About 630 - 620 BC. National Archaeological Museum, Athens.



771.



771-772. Vertical lines on columns and triglyphs on the Parthenon. 5th century BC, Athens, Greece.

773.
Vertical lines
on columns
arranged in a line.
Stoa of Attalos,
Athens, Greece.



774. Straight line of rectangular stones to the Solar Disc. 1st century AD, Dacia, Sarmizegetusa Regia, Romania.



775.

775-779.
Vertical lines on columns arranged in a line (row). Pompeii, Italy.



776.



777.



778.



779.

780.
Equidistant
horizontal lines.
Varna, Bulgaria.



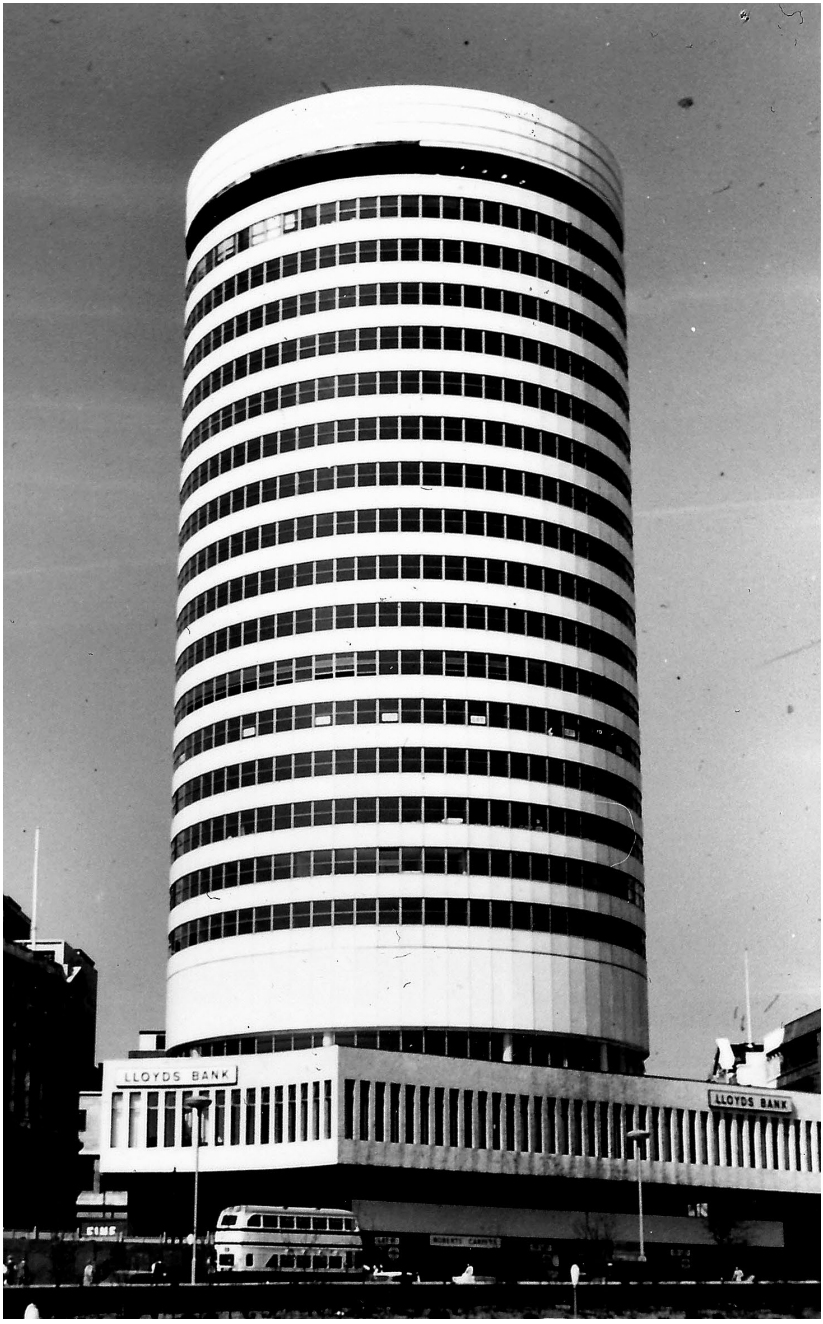
781. Equidistant horizontal lines on a building. Salamanca, Spain.



782. Horizontal lines on a building. Greece.

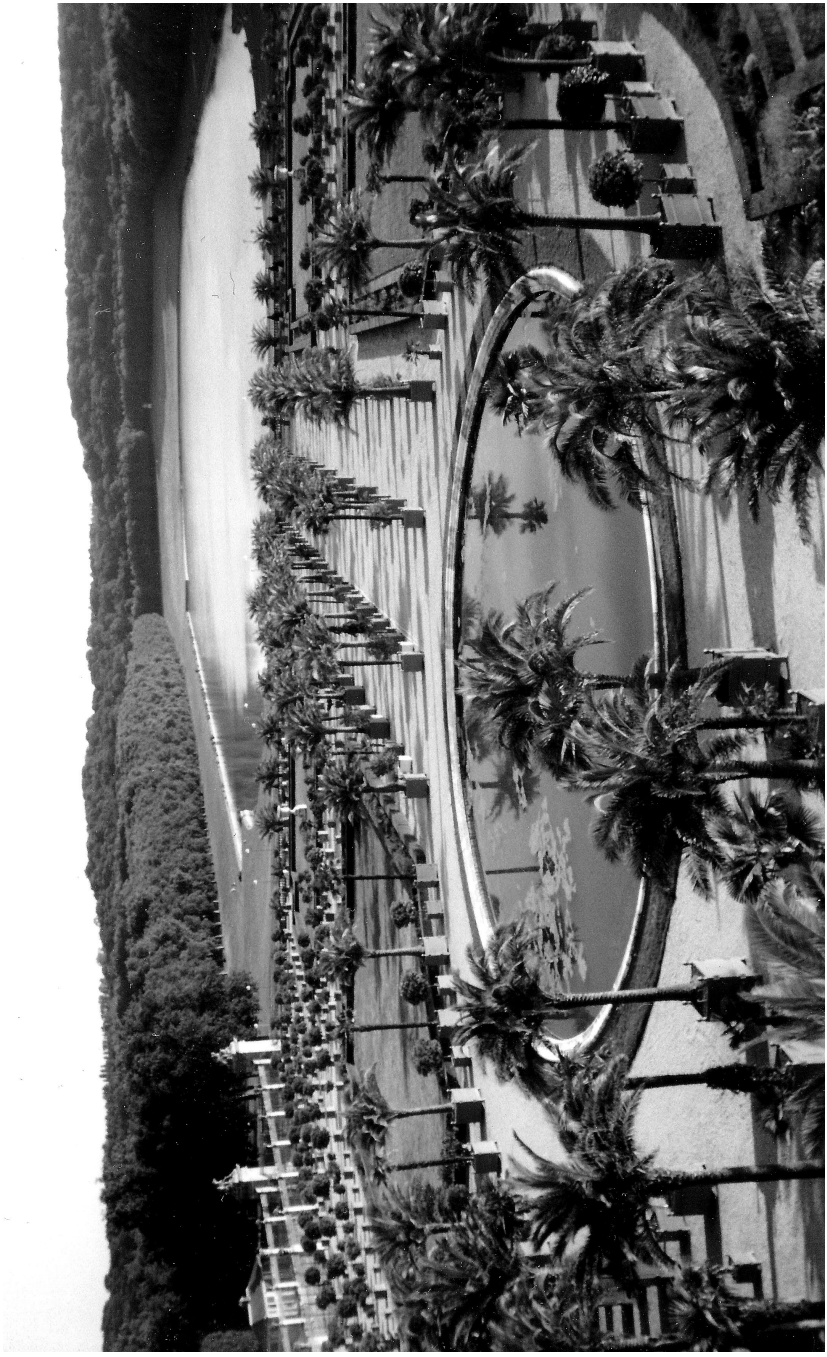


783. Parallel straight lines on awnings at a hotel. Lake Lucerne, Switzerland.



784. Horizontal lines produced in the design of a circular building. Notice the rectangular windows. Rotunda, Birmingham, England. L.W.

785. Lines on a semi-circular structure. Varna, Bulgaria.



786. Trees arranged in lines and in a circle. Palace of Versailles, France. E.T.



787.
Horizontal and vertical lines at a shoe store. Torremolinos, Spain.

788. Rectangular benches, circular planters, the fence, and the rectangular patio tiles are all arranged in parallel lines. Notice the use of repetition. Costa del Sol, Spain.



789. Horizontal lines on aircraft. London, England. H.S.



790. Horizontal lines on railway cars. Romania.



791. Vertical lines on aprons worn by waitresses. Volendam, the Netherlands. B.C.

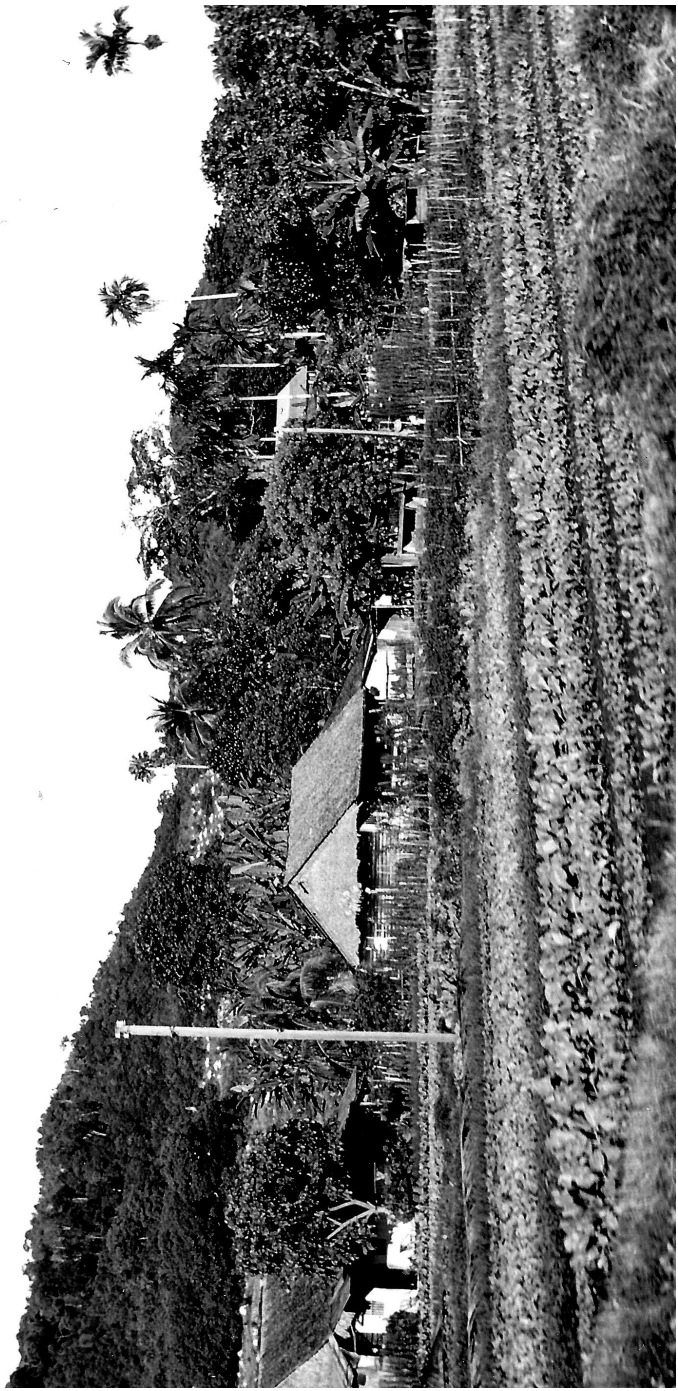


792. Horizontal lines on a top. London, England.

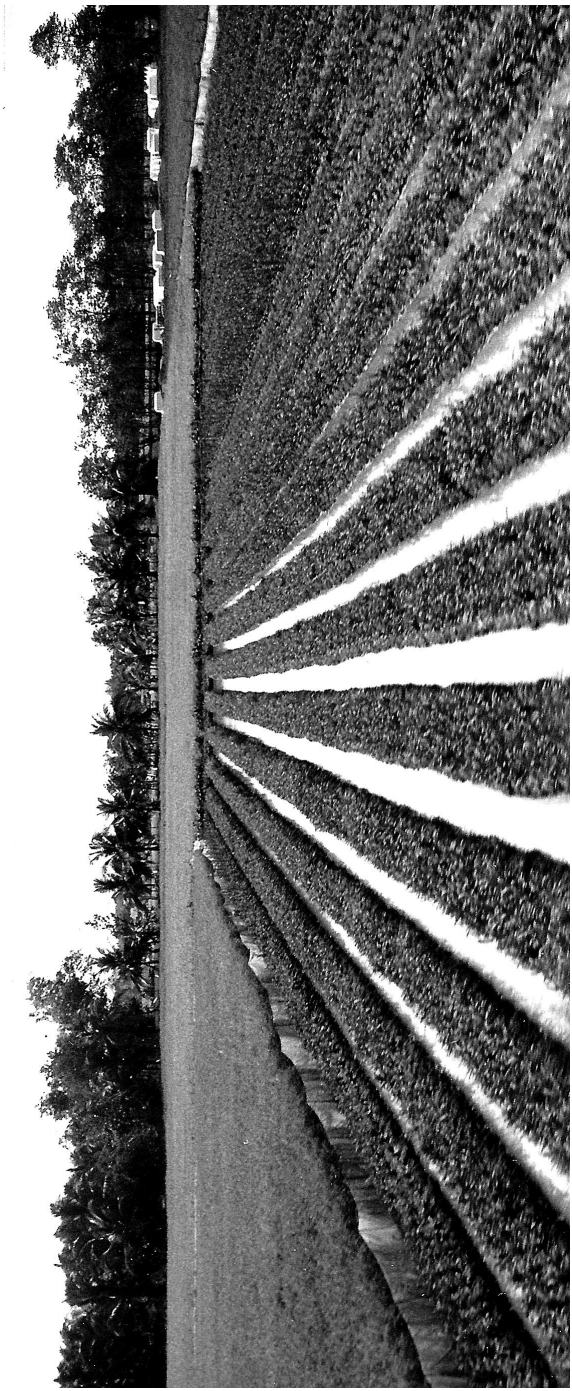


793. Wounded Russian sailor in a striped shirt throwing an antitank grenade. Kamchatsky Military History Museum, Russia. H.S.

7.5. Straight lines - Southeast Asia

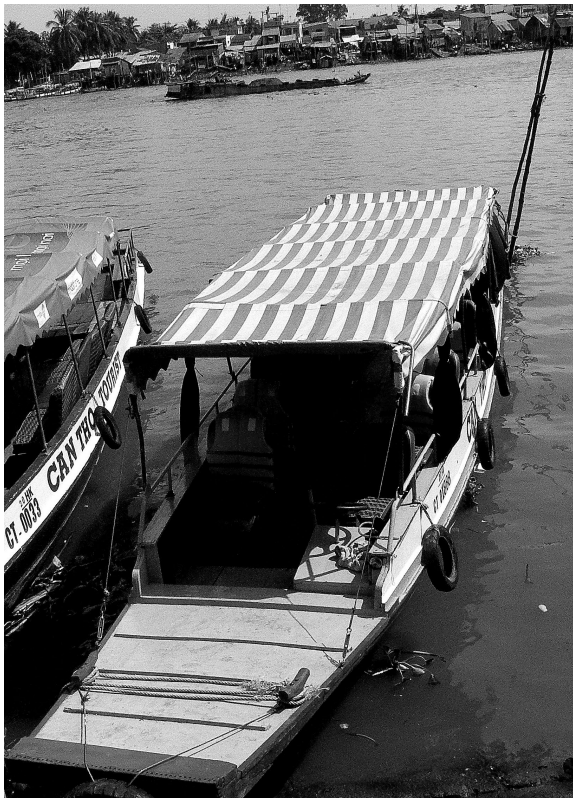


794-795. Plants placed in rows (lines) in a field. Vietnam.



795. Tay Ninh Province, Vietnam.

796. Palm trees arranged in lines. Notice the circular pedestal of the lamp. Ho Chi Minh City, Vietnam. H.S.

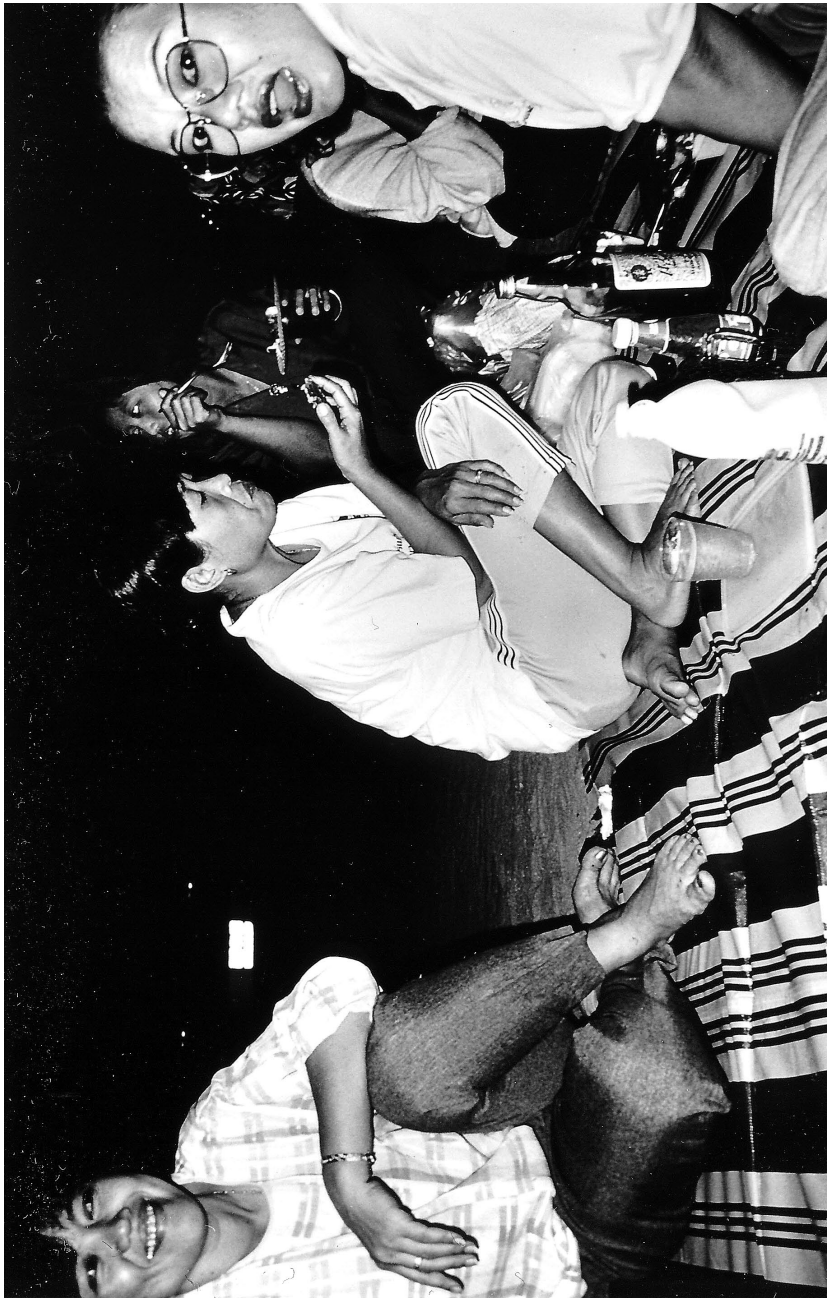


797. Equidistant lines on the canopy of a boat. Can Tho, Vietnam.



798. Vertical lines on a circular buoy. Bac My Thuan, Vietnam. H.H.

799.
Weaving and selling cloth with lines and stripes. Khmer village, Mekong River. M.D.



800. Parallel stripes on a ground cloth used for a picnic. Pattaya, Thailand. H.S.



801. Barefoot children on a ground cover with equidistant parallel stripes. School excursion, Vietnam. H.H.



802. Crosses arranged in lines. Manila American Cemetery and Memorial. The Philippines. H.S.

803-804.
White headbands worn by family members at a funeral.
Vietnam.



804.

805.
Lines, stripes, and circles on clothing.
Vietnam.



806. Clothing with horizontal stripes. The Philippines. H.S.

807.
Striped top worn by a worker at a pearl processing plant. Vietnam. E.T.

808. (left) Striped top worm by a moped rider. Vietnam.

809. (right) Lines provided by different colored layers in a dessert, banh da lon. Vietnam.



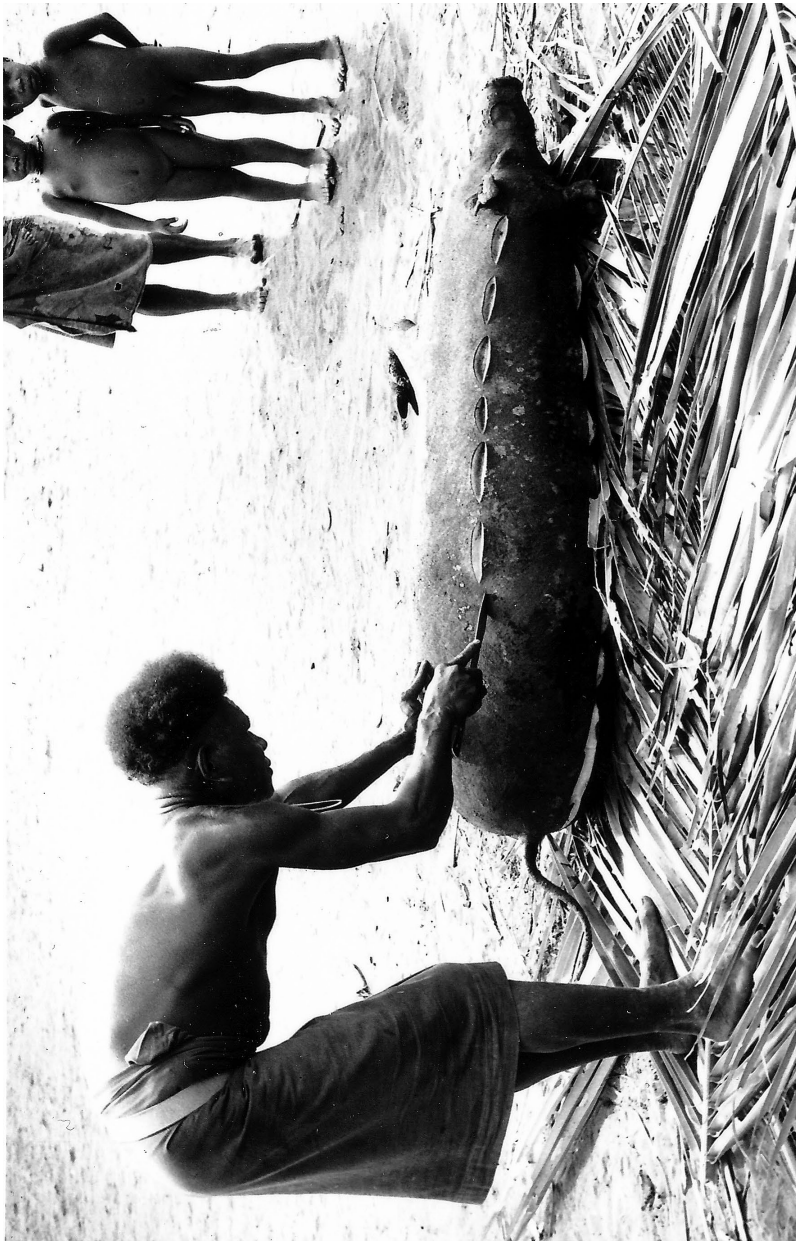
810. Decorative horizontal lines on the Grace Baptist Church and surrounding buildings. Notice the use of repetition and consistency. Ho Chi Minh City, Vietnam. E.T.

7.6. Straight lines - East Asia



811.
Straight lines on a Paiwan sculpture. 18th-19th century AD. Taiwan. The Louvre.

7.7. Straight lines - Oceania



812. Making cuts in the form of lines in the skin of a dead pig before cooking it. The pig has already been singed to remove the hair. Kilenge, West New Britain, Papua New Guinea. M.Z.



813. Siassi bowls arranged in a row as part of a bride price. Kilenge, West New Britain, Papua New Guinea. M.Z.

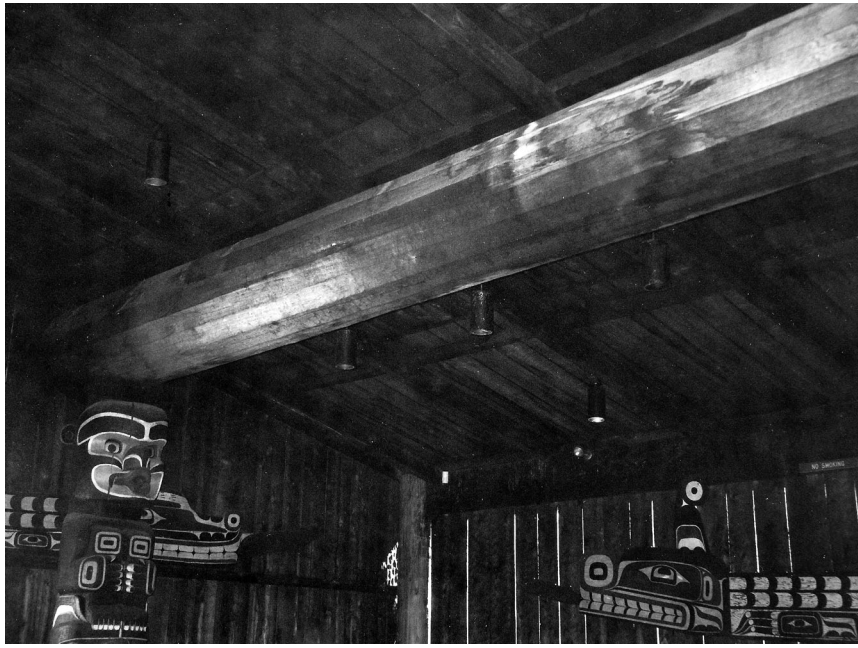


814. A line of villagers carrying the bride price. Kilenge, West New Britain, Papua New Guinea. M.Z.

7.8. Straight lines - The Americas



815-816. Horizontal lines and stripes produced by sides on the major horizontal beams in a traditional bighouse. Notice that the sides on each beam are of equal width. Mungo Martin House, Thunderbird Park, Victoria, British Columbia.





817. Horizontal lines on a “Spirit Man.” Ojibwe, Manitoulin Island. Royal Ontario Museum, Toronto, Ontario.



818-821. Lines on native clothing. Notice the use of repetition. Powwow, Panmure Island, Prince Edward Island.



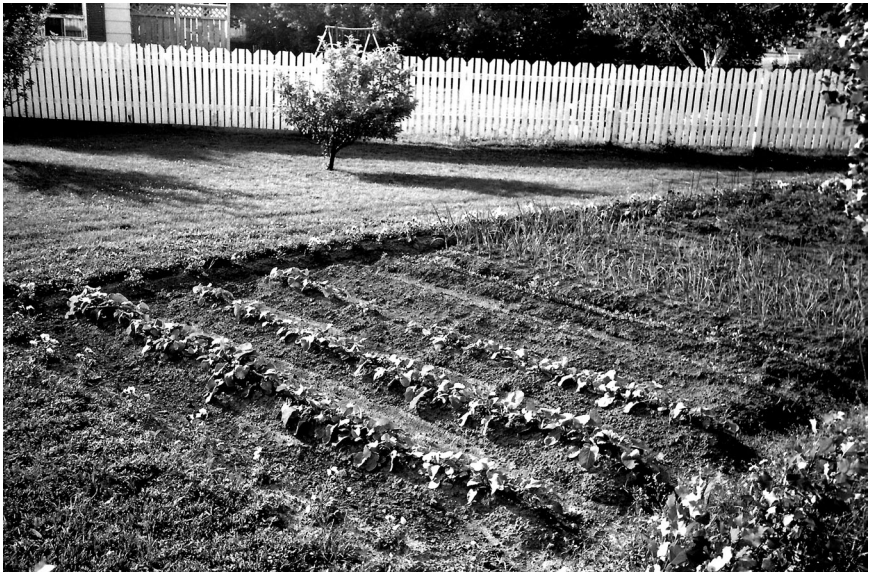
819.



820.



821.
Multiple lines produced by a fringe.



822. Vegetables planted in parallel lines in the yard of a home. PEI.



823. Parallel lines of plants in a field. PEI.



824. Stripes on a lawn. Charlottetown, PEI.



825. Preparation of soil with lines parallel with the street.

826.
Horizontal lines in the design of a home built of stone. Charlottetown, PEI.



827. Equidistant horizontal lines on the outside walls of a home. Charlottetown, PEI.

828. Equidistant vertical lines on the lower floor of an apartment house. Notice the repetition of semicircular and rectangular windows. Charlottetown, PEI.

829.
Decorative horizontal lines on a building. Charlottetown, PEI.



830. Vertical and horizontal lines in the decoration of a building. Notice the use of repetition and rectangles. Charlottetown, PEI.

831. Horizontal lines in the design of the building. Charlottetown, PEI.



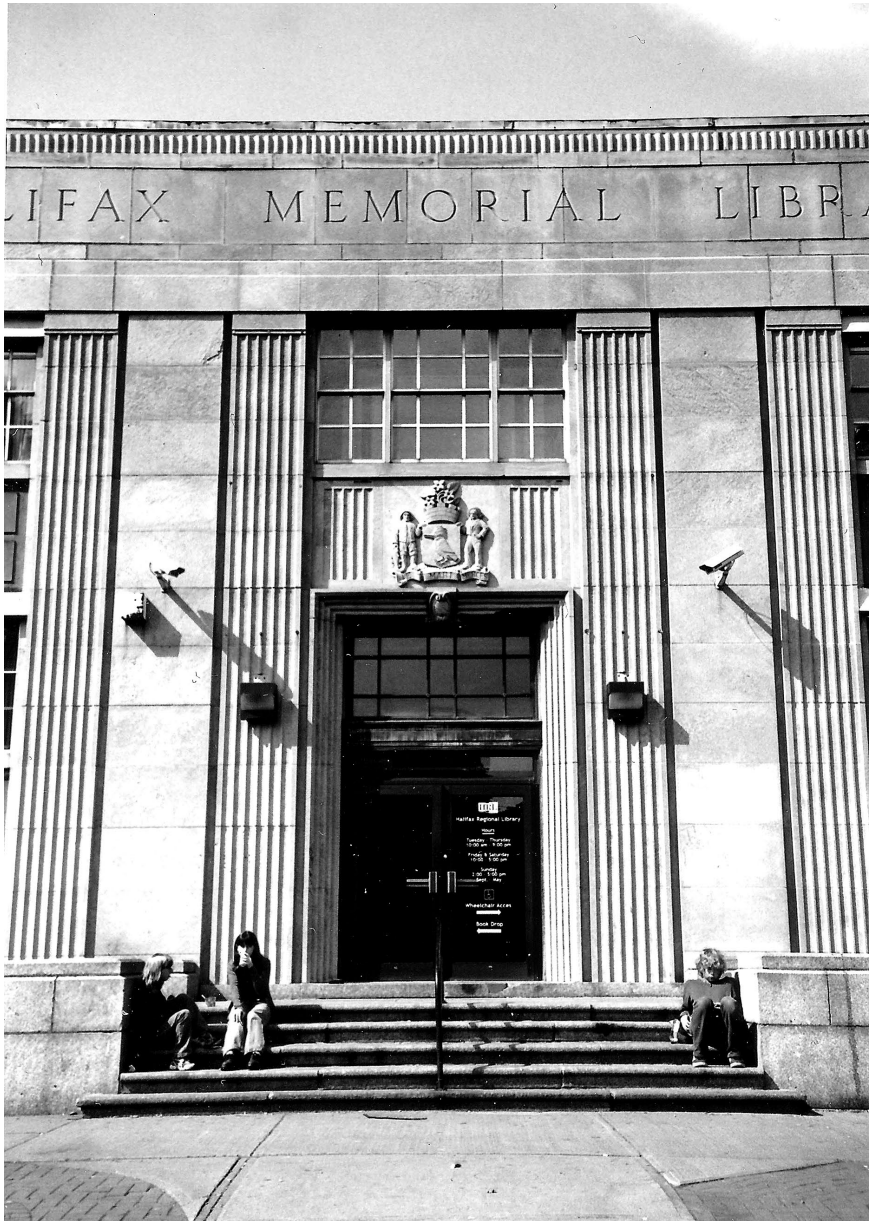
832-833. Horizontal decorative lines on columns and vertical lines in the triglyphs at a bank. Notice the symmetry and centering. Vancouver, British Columbia.



833.



834. Symmetrical design with vertical decorative lines. Peterson Hall, McGill University, Montreal, Quebec.



835. Vertical decorative lines on the façade of a public library. Notice the symmetry and that the emblem is centered above the entrance. Halifax, Nova Scotia.



836. Vertical stripes in the design of the building. Summerside, PEI.



837. Vertical decorative stripes on a farm supply store. Charlottetown, PEI.



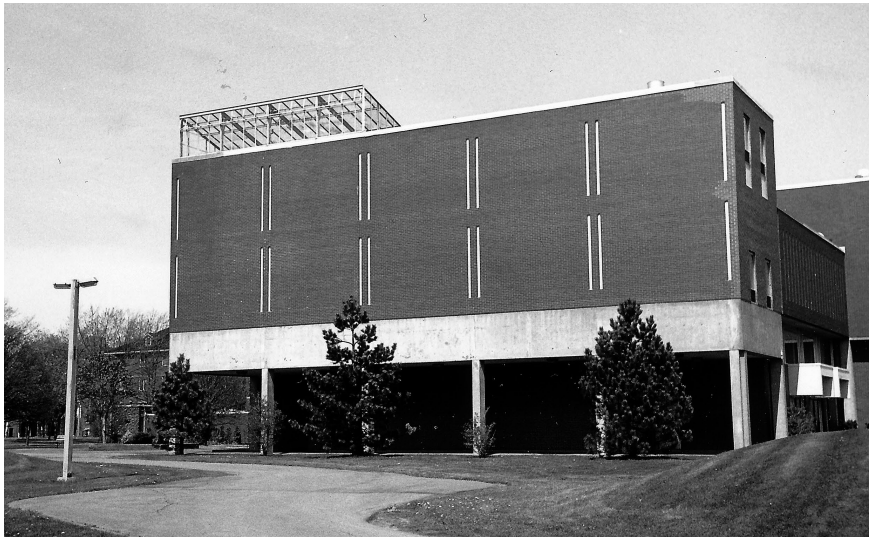
838. Horizontal decorative lines on the Co-op grocery store. Summerside, PEI.



839. Horizontal lines on a university student union building. PEI.



840. Horizontal lines on a school building. PEI.



841. Use of vertical lines in the design of a university science building. Charlottetown, PEI.



842. Vertical lines in the design of the wing of a hospital. Charlottetown, PEI.



843. Horizontal lines on a building. Greater Toronto area. Ontario, Canada.



844. Horizontal lines in the design of a building. Greater Toronto Area.



845. Horizontal lines on a gasoline station. Charlottetown, PEI.



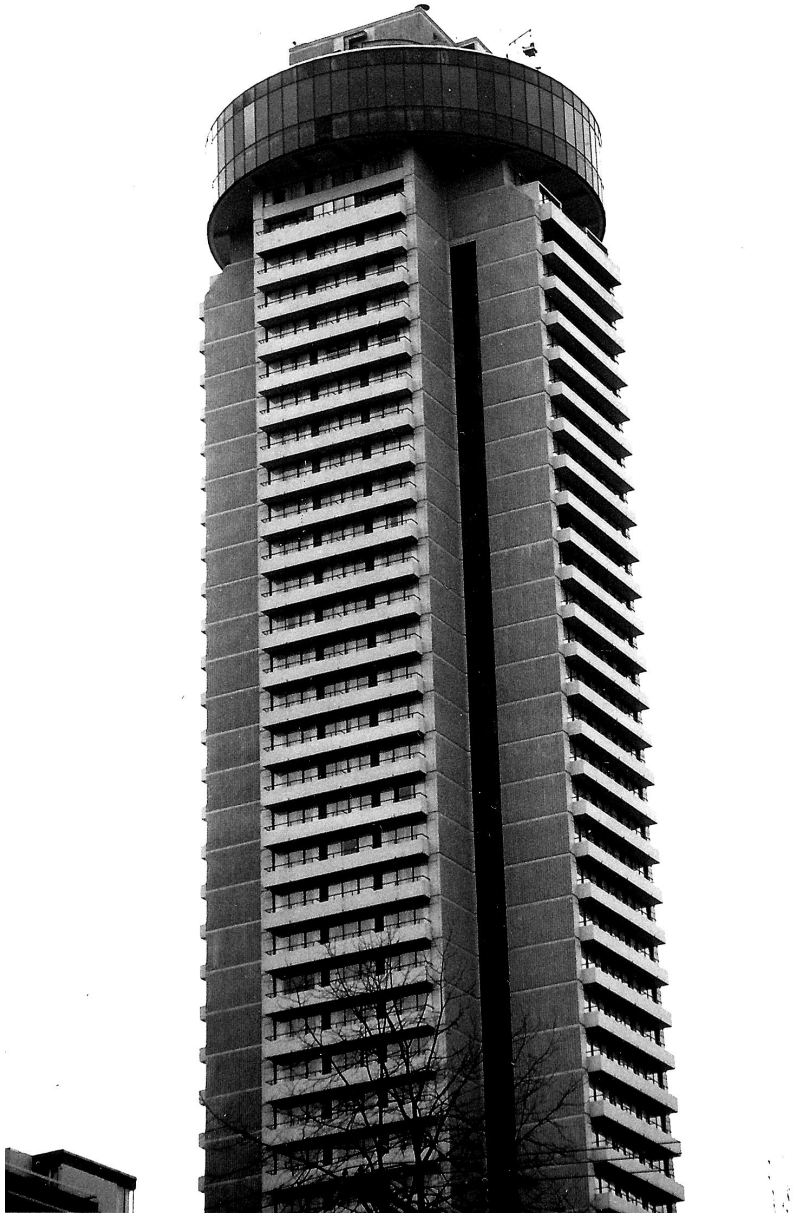
846. Horizontal lines on an ice cream parlour and restaurant. PEI.



847. Horizontal lines on a convenience store. Notice that the names and logos of all three of the above stores are centered.



848. Horizontal lines on a building.



849. Horizontal lines in the design of a building. Notice the circular top of the building. Vancouver, British Columbia.

850. Use of horizontal lines in the design of a hotel. Las Vegas, Nevada. H.S.



851. Horizontal lines on the Eaton's Building. Montreal, Quebec, Canada.



852. Horizontal lines and a vertical stripe over windows. Notice the use of rectangles, repetition, and equidistance. Vancouver, British Columbia.



853. Vertical lines produced by features on a museum of communications. Santo Domingo, Dominican Republic.



854. Horizontal lines produced by features in a building. Santo Domingo, Dominican Republic.

855. (above) Equidistant horizontal and vertical lines in blinds and on "columns." Santo Domingo, Dominican Republic.

856. (right) Equidistant vertical lines in a row of equidistant rectangular wooden columns. Charlottetown, PEI.

857.
Equidistant horizontal lines produced by siding on a house. Charlottetown, PEI.

858. (left) Centered vertical stripe on a lighthouse. Notice that the doorway, window, and weathervane are centered, and that the boards used in the construction provide equidistant horizontal lines. PEI.

859. (right) Equidistant horizontal stripes on a lighthouse. Notice that the windows are centered and repetitive and that the design of the railing on the platform at the top is repetitive and symmetrical. PEI.

860.
Centered vertical stripe.
Charlottetown, PEI.



861. Equidistant stripes on a cabana at the north shore. PEI.



862. Equidistant stripes on a pavilion on a wharf. Halifax, Nova Scotia.



863. Equidistant stripes on a gospel tent. Notice that the information on the rectangular sign is centered. PEI.



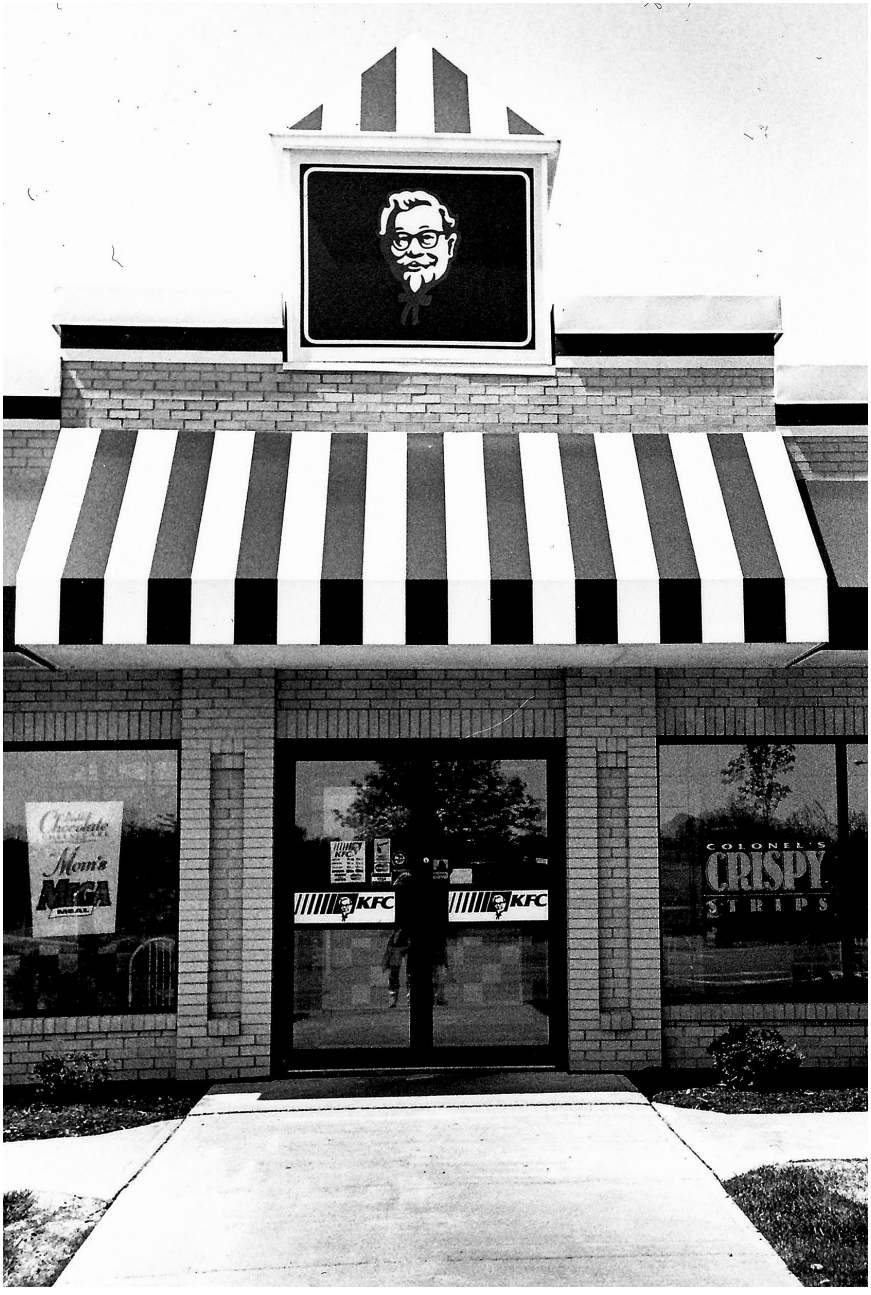
864. Equidistant horizontal stripes on a roadside restaurant. PEI.



865. Horizontal lines on canopies at an outdoor patio at a restaurant. Charlottetown, PEI.



866. Equidistant horizontal and vertical stripes on an outdoor bar. Jazz Festival, Montreal, Quebec.



867. Equidistant vertical stripes at the entrance to a chicken restaurant. Notice that the face is centered and the stripes are symmetrically arranged. Charlottetown, PEI.



868. Equidistant horizontal lines on circular lamps above circular planters. Notice the use of repetition. Montreal, Quebec.



869. Symmetrical sets of vertical lines decorating a restaurant's windows. PEI.



870. A sidewalk, plants, and telephone poles in parallel straight lines. Notice the use of repetition. Charlottetown, PEI.



871. A row of stripes on a street marking a pedestrian crosswalk. PEI.



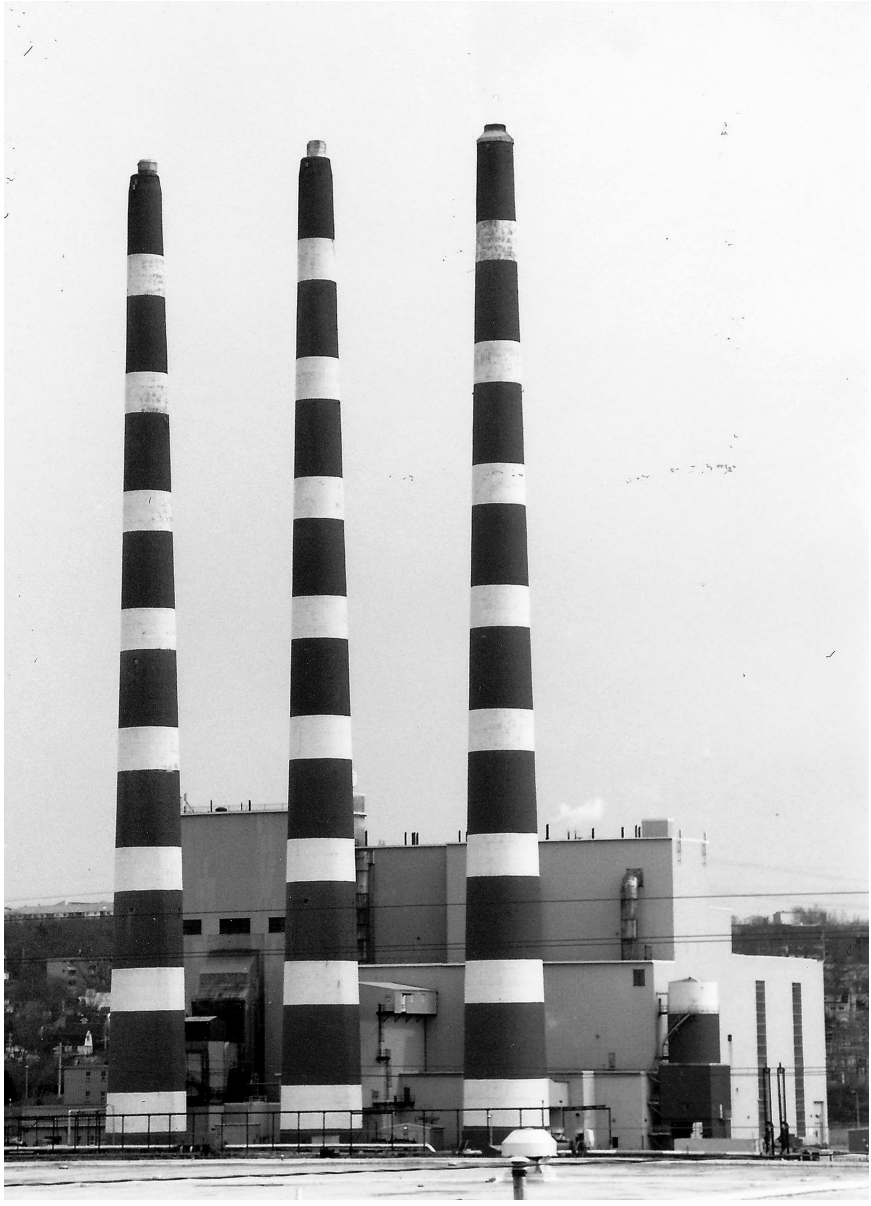
872. Traffic sign with a horizontal line on a circle indicating “Do not enter.” PEI.



873. White traffic barriers at a wharf arranged in a line. Charlottetown, PEI.

874. (left)
Repeated stripes on a windsock. PEI.

875. (right)
Horizontal stripes used to make portable street barriers more noticeable to traffic. Notice the use of repetition. Halifax, Nova Scotia.



876. Equidistant horizontal stripes on smoke stacks. Notice the use of repetition. Dartmouth, Nova Scotia.



877. Memorial plaques and words on the plaques arranged in lines. PEI.



878. Gravestones arranged in parallel lines in a church cemetery. Vernon River, PEI.



879-880. Parallel lines of openings in drainage covers. PEI.





881-882. Bags of leaves arranged in rows at the side of the street for collection by the city. PEI.

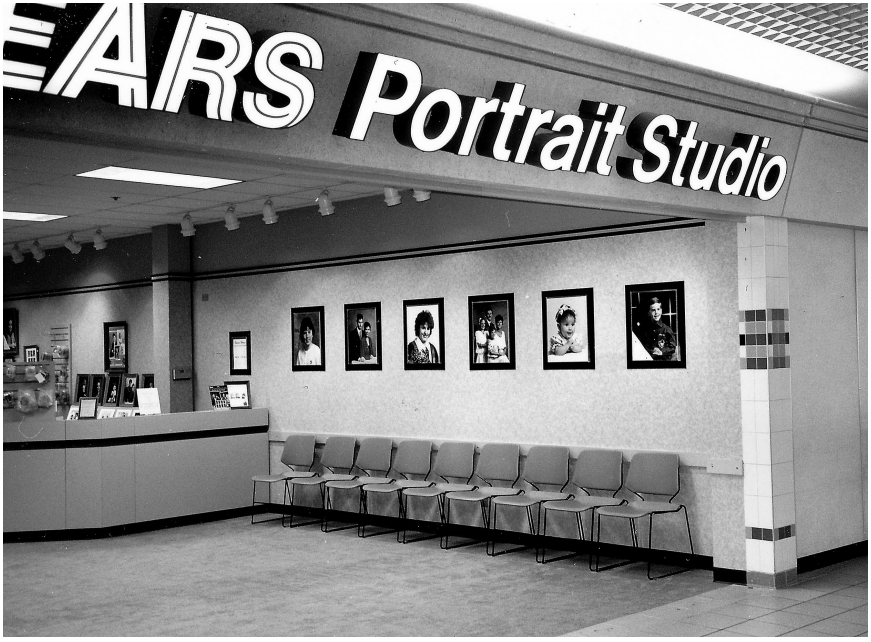




883. Towers with lights for guiding aircraft are arranged in a line at an airfield. Notice the symmetrical construction of the towers. Charlottetown, PEI.



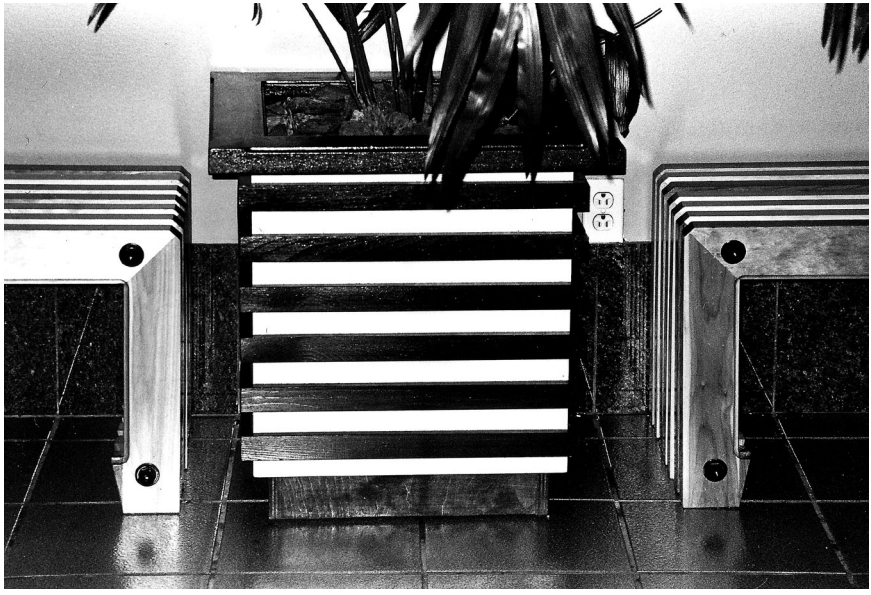
884. Rows of photographs of graduating students within a row of frames. Notice the use of rectangles. Atlantic Veterinary School. Charlottetown, PEI.



885. Chairs and photographs arranged in a row. Notice the use of repetition for the chairs and the picture frames, and the use of horizontal decorative lines. Charlottetown, PEI.



886. Vertical stripes on the wall of a McDonald's fast food restaurant. PEI.



887. Equidistant lines on a planter. Montreal, Quebec, Canada.

888. (left) Horizontal lines on columns in a hotel. Toronto, Ontario.

889. (right) Vertical lines on public telephone booths. Montreal, Quebec.



890. Arrangement of shoes, backpacks, and purses in rows in a shoe store in a shopping mall. Charlottetown, PEI.

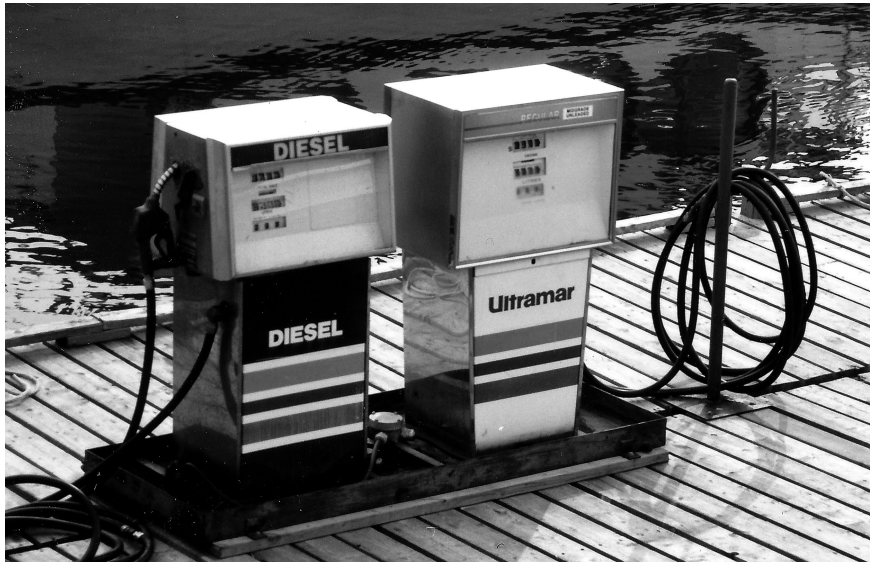


891. Horizontal stripes on the wall of a public washroom. Notice the use of rectangles. CN Tower, Toronto, Ontario.

892. Lawn ornaments for sale arranged in lines. PEI.



893. Equidistant horizontal lines on fence posts. Fence posts, trees, and grave markers in parallel lines parallel to one road and perpendicular to another road. Church cemetery, Vernon River, PEI.



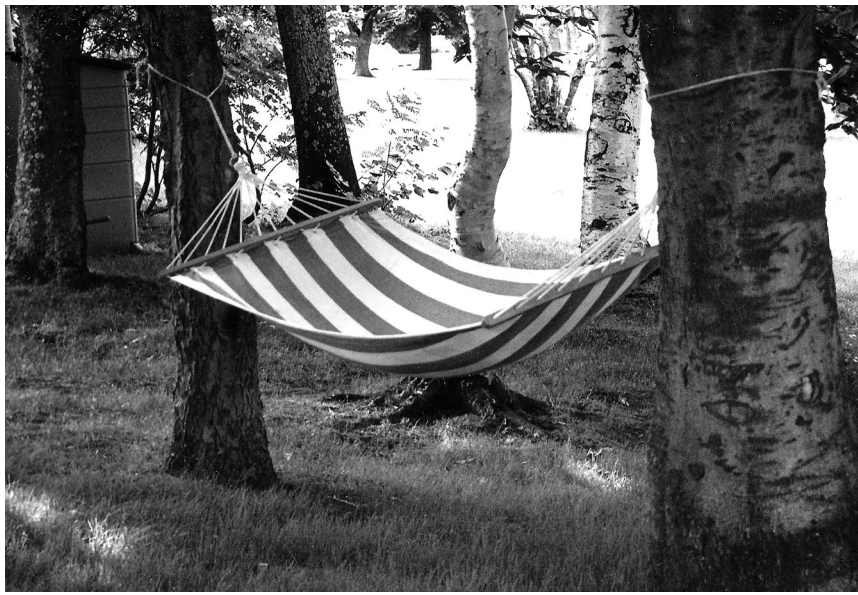
894. Horizontal stripes on fuel pumps at a yacht basin. Charlottetown, PEI.



895. Fishing rods arranged in rows in the rear of a fishing boat. North Rustico, PEI.



896. Equidistant and repetitive horizontal cylindrical handles on the entrance to a store. Montreal, Quebec.



897. Parallel and equidistant stripes on a hammock. Charlottetown, PEI.



898. Vertical stripes on medals issued by the United Nations and International Commission. Notice that the stripes are symmetrically arranged and the medals are circular.

899. (right) Vertical lines on bags used by housekeeping staff in a hotel. Montreal, Quebec.



900. (below) Row of controls on a radio receiver and cassette player.



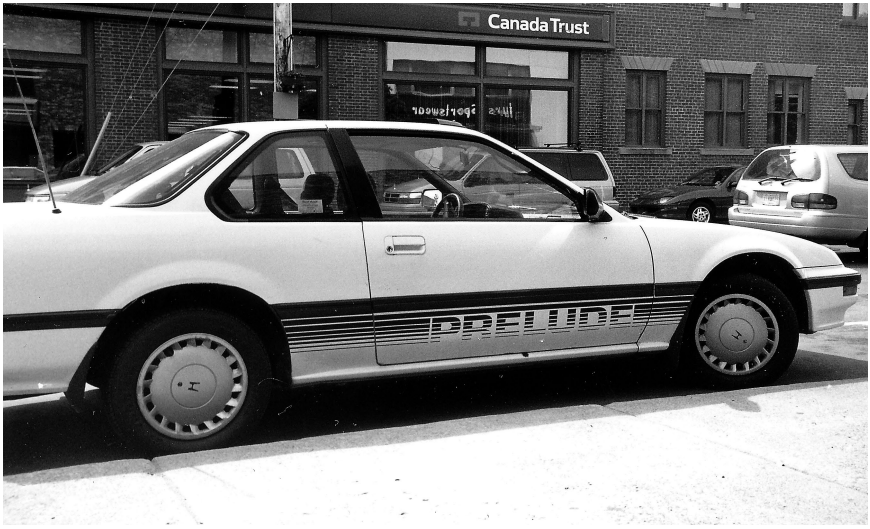
901.



901-931. Lines and stripes on various vehicles and machinery. Notice that the great majority of the lines are horizontal.



902.



903.



904.



905.



906.


LIQUOR STORE
onal Quality Pet Grooming
THE POODLE ENJOY
566-5269
GOODYEAR

907.

908.


Gazelle
ISUZU
4WD


LOANS
ONE WAY
POLICE
POLICE

909.


Mc KENZIES FAMILY
BARBERSHOP BASEMENT
ROYAL TRUST
LOOMIS
LOOMIS
Armored Car Service

910.



911. Vertical lines produced by fringes.



912.


Budget
rent a truck
Budget
rent a truck

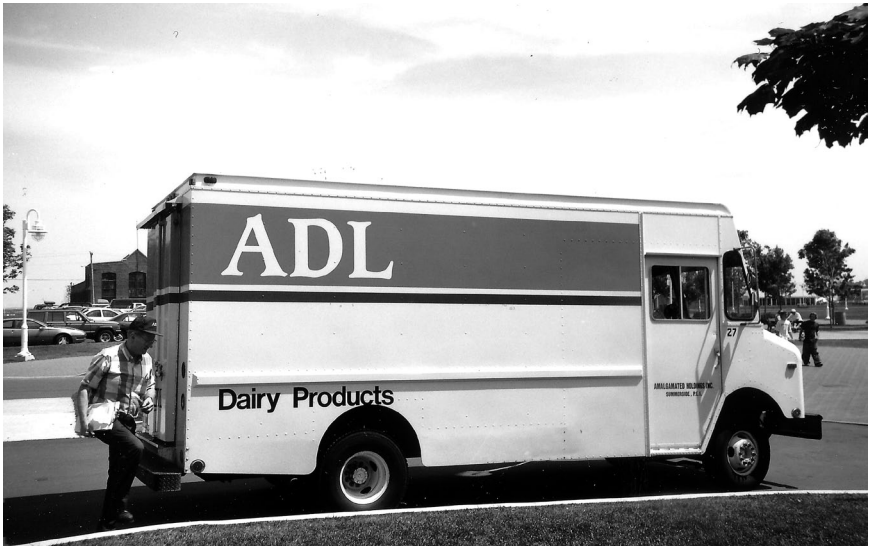
913.


CIBC Banking Centre
CIBC
24hr Instant Teller
93-1
PUBLIC WORKS

914.



915.



916.



917.



918.



919.



920.


SCHOOL BUS
UNIT #4 SCHOOL BOARD
486

921.


145
145
STARR TOURS
STARR
STARR

922.


STARR
145
OXV5081
OMNIBUS
DECAL # ST 282
HOW'S MY DRIVING?
1-800-800-9577
FleetSafe®-where safety is the bottom line.

923.



924.



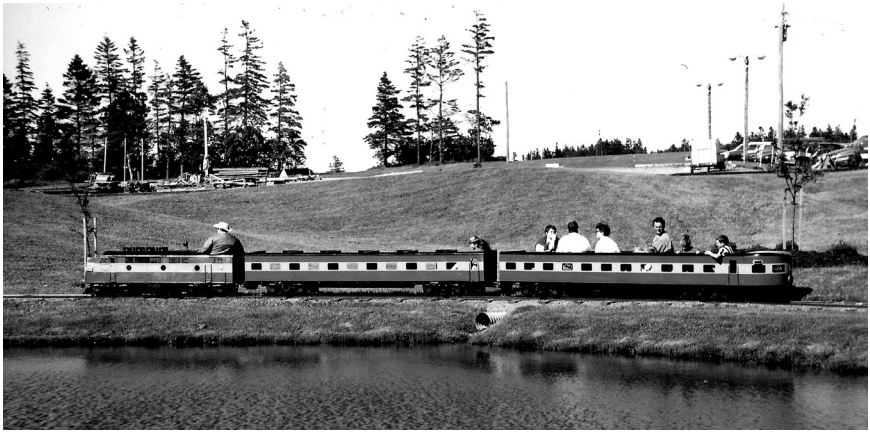
925.



926.



927.



928.



929.



930.



931.

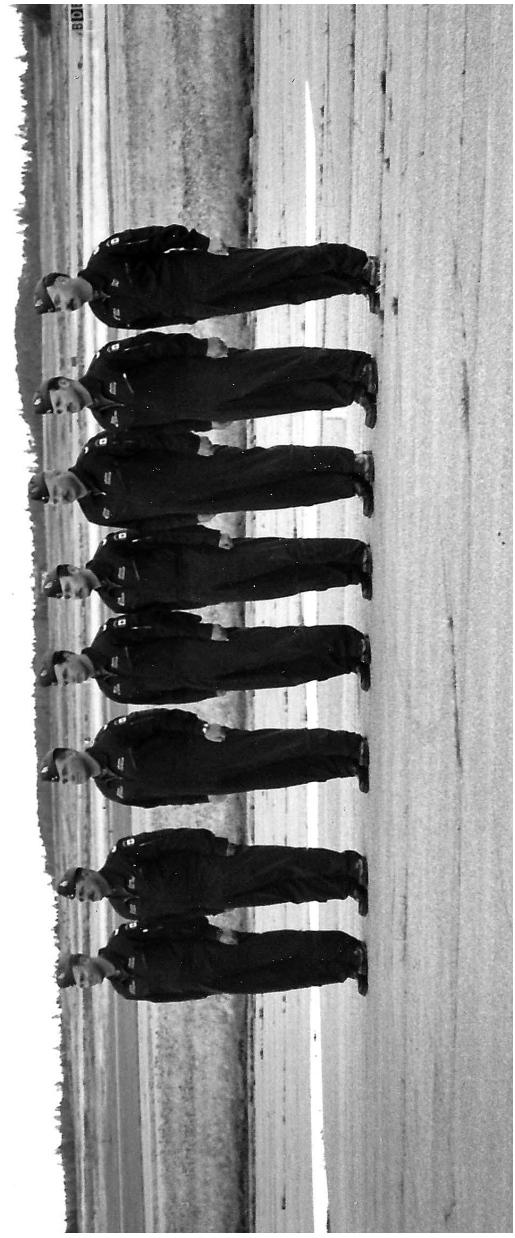


932-934. Lines on aircraft. PEI, Canada.



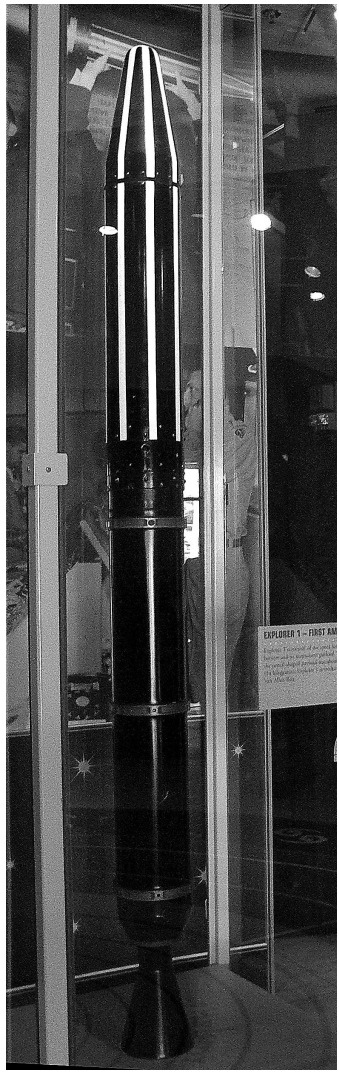
935. Parallel lines on an airport runway. Canada.

936.
The Snowbirds, a military aerobatic team, fly in a line. Charlottetown, PEI.



937. Snowbird support staff standing in a line. PEI.





938-939. Vertical lines on rockets. The rocket at the left is the Mercury-Redstone. The rocket at the right is Explorer 1. Kennedy Space Center Visitor Complex, Cape Canaveral, Florida.

940-950. Horizontal and vertical lines and stripes on clothing. H.S., H.H.

941.



943.

942.





944.



945.



946. Lines on a jacket worn by an employee at a hotel. Santo Domingo, Dominican Republic.

947.

948.



949.



950.

951-952. Vertical lines provided by "grass" skirts worn by dancers on a float and by fringes on a motorcycle jacket.

953-954. Vertical lines and rectangles. An original creation modeled at a fashion show. Charlottetown, PEI.



955. Horizontal and vertical stripes on bathing attire worn in 1895. Notice also the solid colors and the symmetrical designs on the collars. Mutch Shore, PEI. Accession No. 3466/HF.72.66.4.12



956. Equidistant horizontal stripes on hockey uniforms. Notice the symmetrical arrangement of the hockey sticks. Approximately 1900, PEI. Accession No. 3110/8.



957-959. Lines on shirts make referees more noticeable at hockey games. PEI.


BEACON SIGN
OFFICIAL SIGN SUPPLIER OF THE ROCKET
TIRE
41

958-959.


The Guardian



960. Lines on baseball uniforms. Participants in an Old Home Week parade. PEI.



961. Water skiers performing in a line. Orlando, Florida. H.S.



962. Stripes on a giant inflated figure used to advertise a fast food restaurant chain. PEI.



963. Equidistant stripes on a plastic clown in a shopping mall. PEI.



964. Stripes on a fabric clown for children.



965. Striped shirts worn by French musicians. Epcot theme park, Walt Disney World, Florida. H.S.

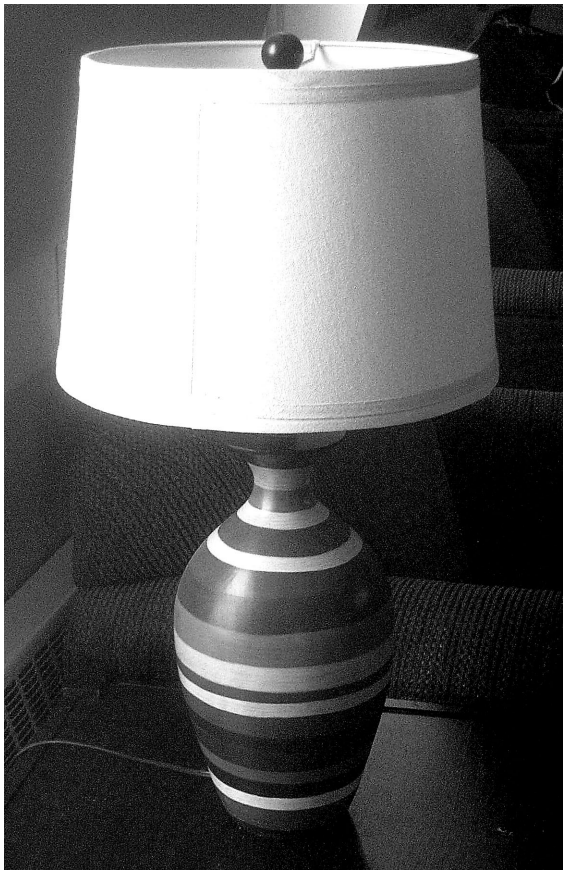
966. Horizontal stripes worn by clowns representing French sailors. Notice the circular caps. Orlando, Florida. H.S.

967. Vertical stripes on the pants worn by the Royal Canadian Mounted Police. Notice the horizontal stripes and lines provided by the belts, hatbands, and hat brims. PEI.



968.
Vertical lines on a row of medals worn by a police official. Notice the horizontal stripes provided by the belt and that the belt buckle, buttons, neck medal, and emblem on the hat are all centered. The buttons on the chest are arranged in a vertical line. Dignitary reviewing stand, Old Home Week parade. Charlottetown, PEI.

969. Equidistant horizontal and vertical lines on containers for cosmetics and toiletries.



970-971. Lines or stripes on the base of a lamp and on a glass and metal ashtray.



972-973. Lines and stripes on cushions and a towel.



974. Lines on the cushion of a chair.

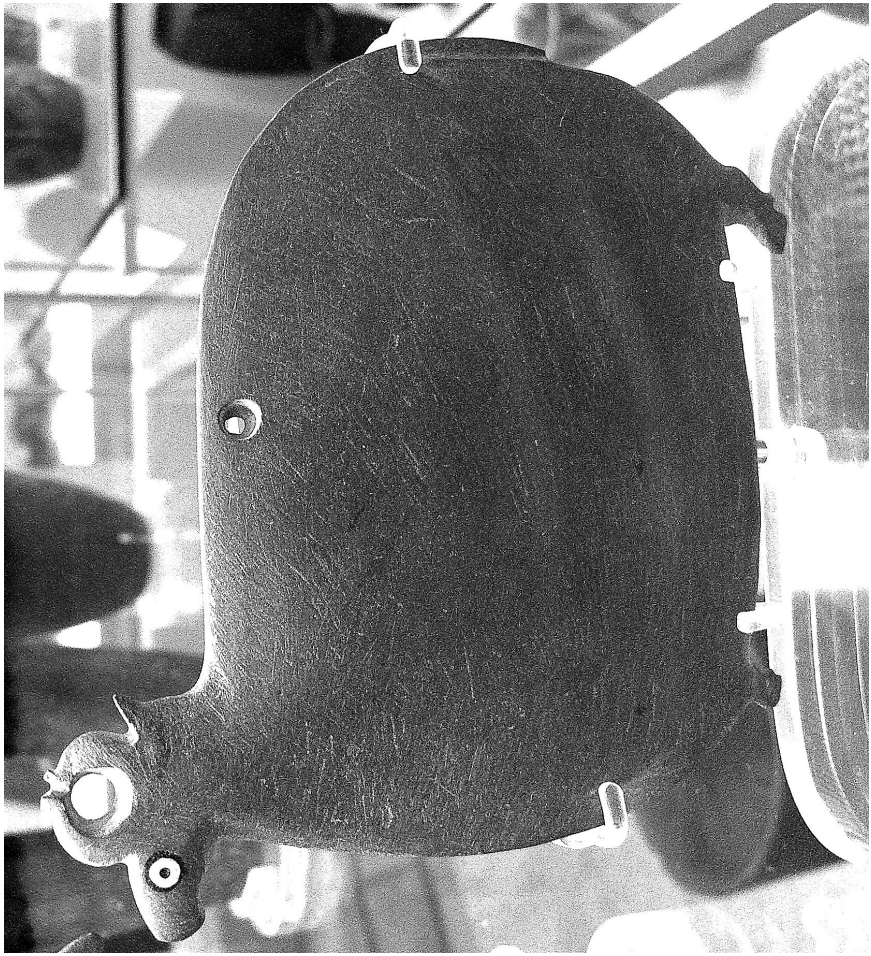


975.
Straight and circular decorative lines on the top of a plastic box.

8. Uniform surfaces

8.1. The Middle East 799
8.2. East Asia 800
8.3. The Americas 801

8.1. Uniform surfaces - The Middle East



976.
Uniform surface of a mudstone palette. 4000 - 3600 BC. Naqada 1, Egypt. The British Museum.

8.2. Uniform surfaces - East Asia



977. Uniform grass surface. Japan. E.T.

8.3. Uniform surfaces - The Americas



978. Uniform surface for pedestrians in an airport.

979.
Uniform ice surface for recreational skaters. PEI.

980. Uniform artificial surface. Athletic track at a university. PEI.



981. Uniform artificial surface of a playing field. PEI.

982.
Cleared tables in the food court of a shopping mall.

983.
Cleared desks
in a university
classroom. PEI.

984.
Cleared rectangular counter sections and a uniform floor at a tourist information centre. Charlottetown, PEI.

9. Alternative shapes

Alternative shapes are frequently used, but less frequently than orientations. Moreover, alternative shapes are normally modified in accordance with orientations. Thus their angles and sides are usually equal and repetitive, they are commonly designed to appear symmetrical, and certain of their points are frequently centered.

9.1. Diagonals 809
9.2. Diamonds 834
9.3. Hearts 849
9.4. Multisided 855
9.5. Ovals 862
9.6. Stars 871
9.7. Triangles 888

9.1. Alternative shapes - Diagonals

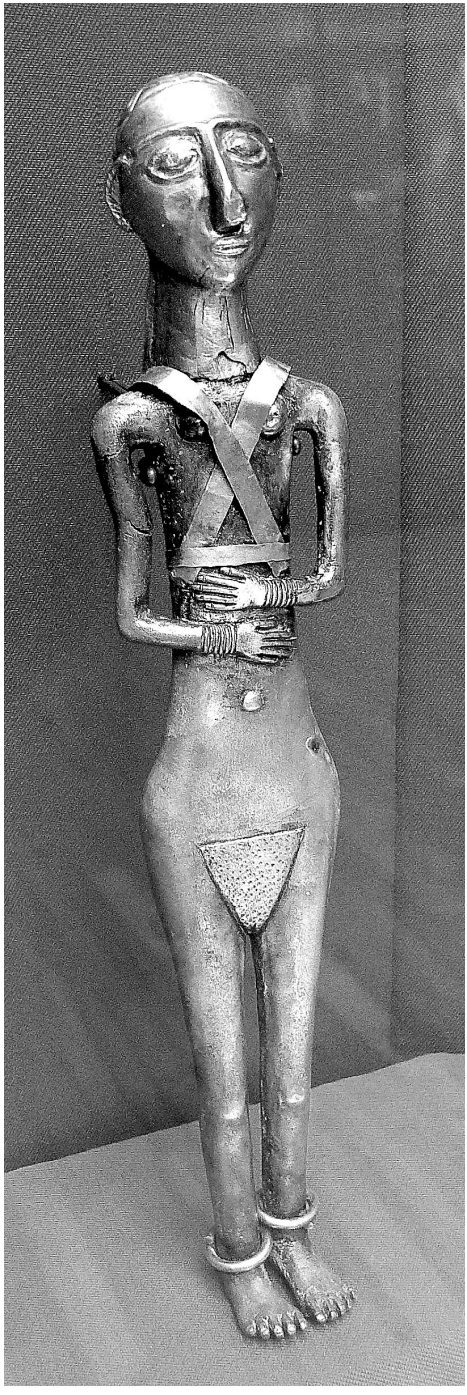


985.
Lines at a diagonal and in a circle. Notice the vertical and horizontal symmetry. 20th century. Igbo door, Nigeria. The British Museum.

986.
Diagonal design of a disk. Early Bronze Age, Museum of Anatolian Civilizations. Ankara, Turkey.



987. Diagonal designs on a gold pitcher. 3rd millennium BC, Alacahöyük, Turkey. Museum of Anatolian Civilizations, Ankara, Turkey.



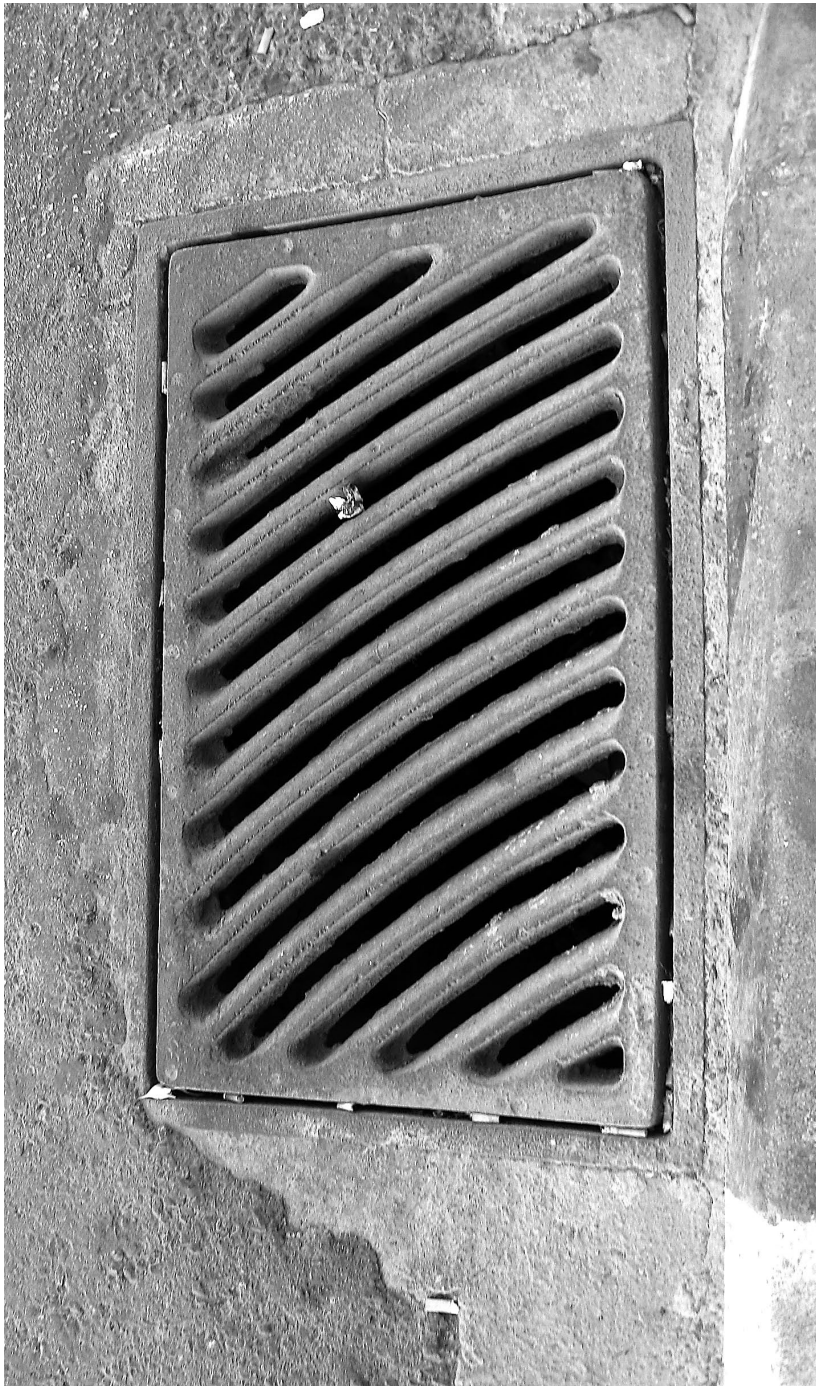
988.
Symmetrically placed diagonal straps on chest. 3rd millennium BC. Hasanoglan. Museum of Anatolian Civilizations, Ankara, Turkey.



989. Repeated diagonal lines. 2300-2000 BC, Vounous, Cyprus. The Louvre.



990. Diagonal designs on the clothing of two figures in a cart. 600 BC, Corinthian, Greece. The British Museum.



991. Diagonal openings on a street drain. Heraklion, Crete.

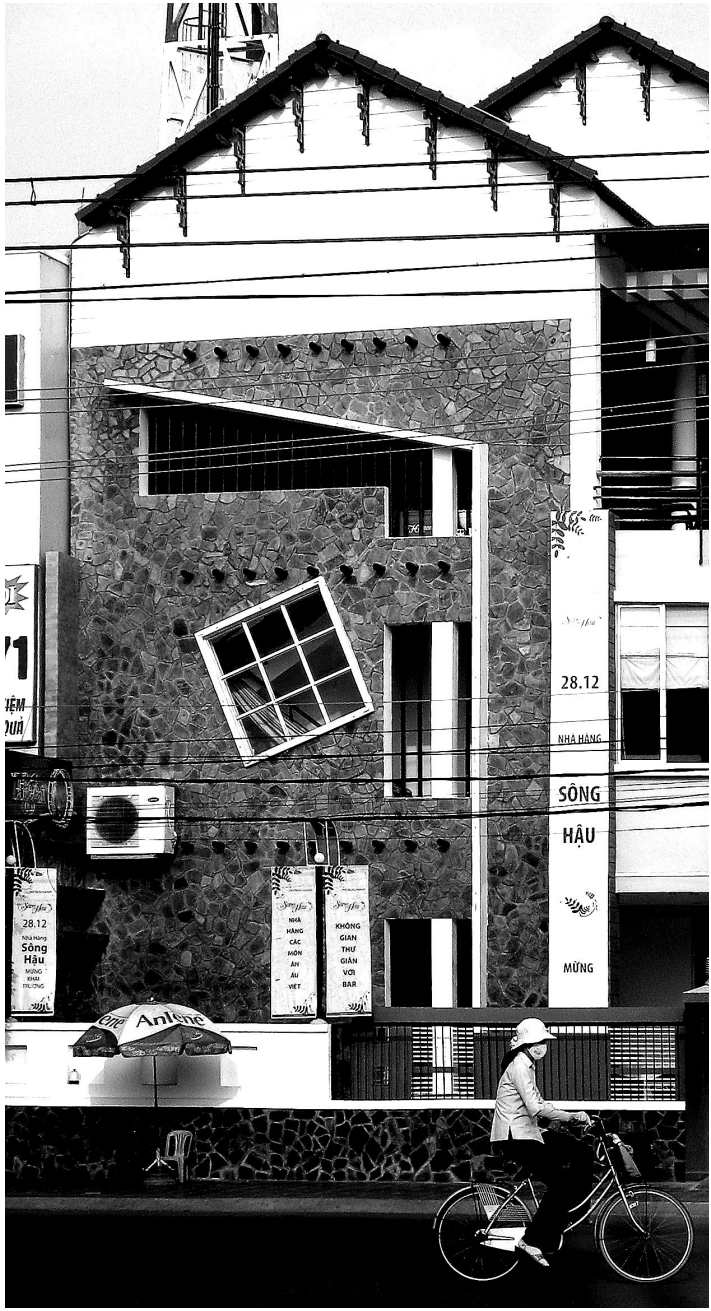


992. Symmetrical diagonal designs on the door and window shutters. Luzern, Switzerland.



993. Diagonals symmetrically arranged. Luzern, Switzerland.

994.
Use of diagonal supports. Mekong River area. M.D.



995. A building with some features at a diagonal instead of horizontal and vertical. Vietnam.

996.
Diagonal lines are used to draw attention to an island that separates lanes on a street. Vietnam.



997.
Barriers marked with diagonal stripes to make them more obvious at highway tollbooths. Can Tho, Vietnam.



998-999. Diagonal lines used to notify pedestrians of the location of an automatic doorway at an airport. Taiwan.





1000. Using diagonal supports in constructing a home. Papua New Guinea. M.Z.

1001.
Diagonal gables on a home. Notice the symmetry. Canada.



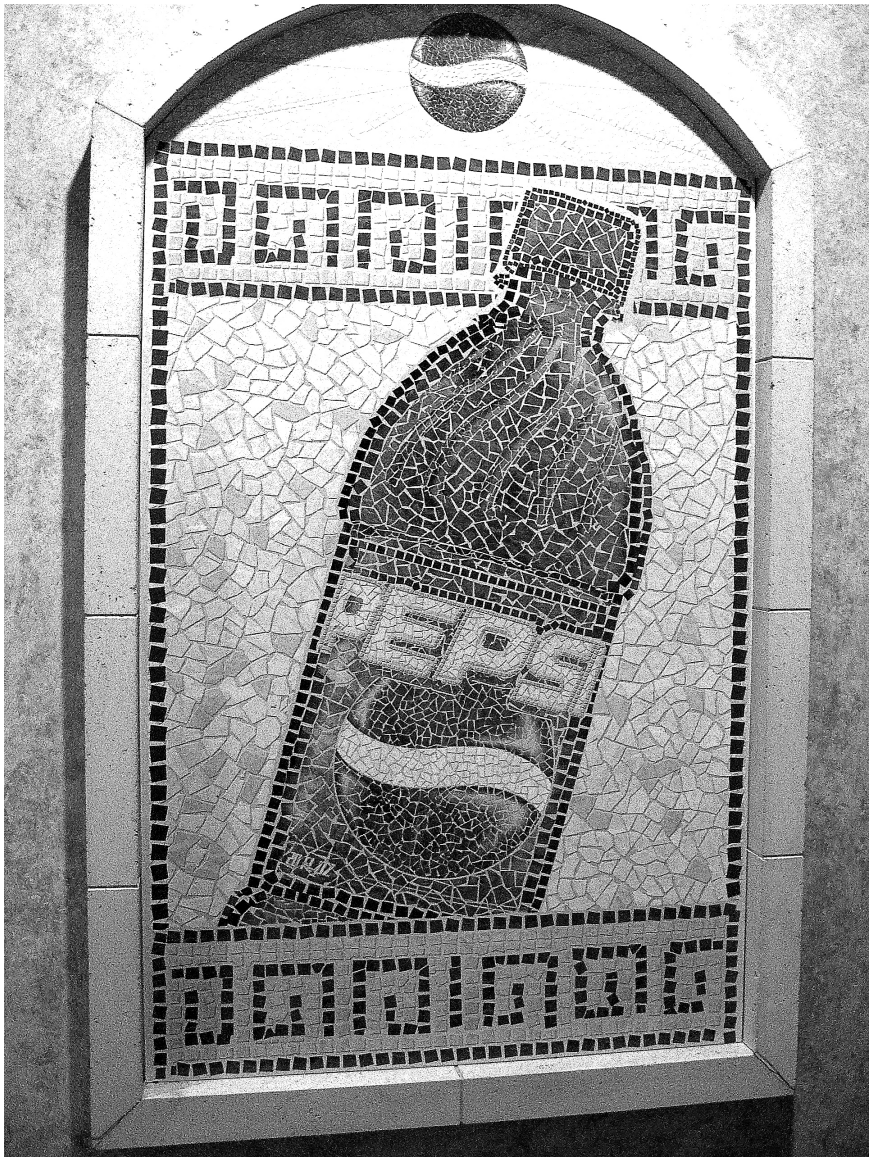
1002. Repeated diagonal roofs and windows. Cornwall, PEI.

1003.
Diagonal stripes are used to draw attention to the location of a safety chute.

1004.
Diagonal stripes on orange jackets that make outdoor city workers more noticeable and increase their safety. Placing Christmas decorations in trees in downtown Charlottetown, PEI.



1005. Equidistant diagonal lines on one dress and horizontal lines on another. Charlottetown, PEI.



1006. Advertised product placed at a diagonal in order to attract more attention. Las Vegas, California.



1007. Information on political election signs are placed at a diagonal to attract more attention. Charlottetown, PEI.



1008. The name of the company that supplies propane is placed at an angle to make it more noticeable. Cavendish, PEI.



1009-1012. Product advertisements and brands are frequently placed at a diagonal instead of horizontal and vertical in order to attract more attention. PEI.




DORITOS
Super
Nacho
CHEESE

1011-1012.


70
CK
Carpet
Klean
DODGE
DISASTER
RESTORATION
508 • 3166
STEAM & ROTARY EXTRACTION



1013. A train is pictured approaching at an angle to draw more attention to the advertisement. Charlottetown, PEI.

9.2. Alternative shapes - Diamonds

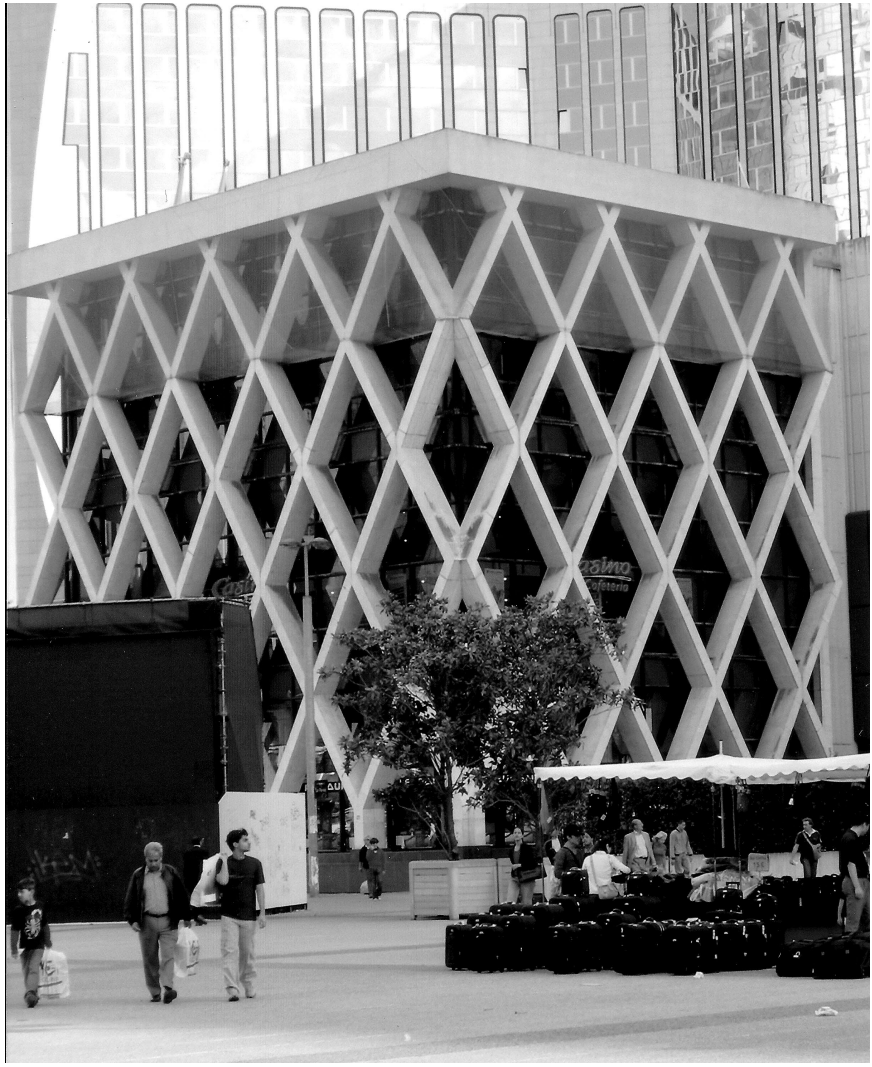
1014. Diamond design on the street. Pompeii, Italy.



1015. Diamond design on the bottom of a pool. Pompeii, Italy.



1016. Repeated diamond design. 8th - 9th centuries AD. Borobudur, Indonesia. C.H.



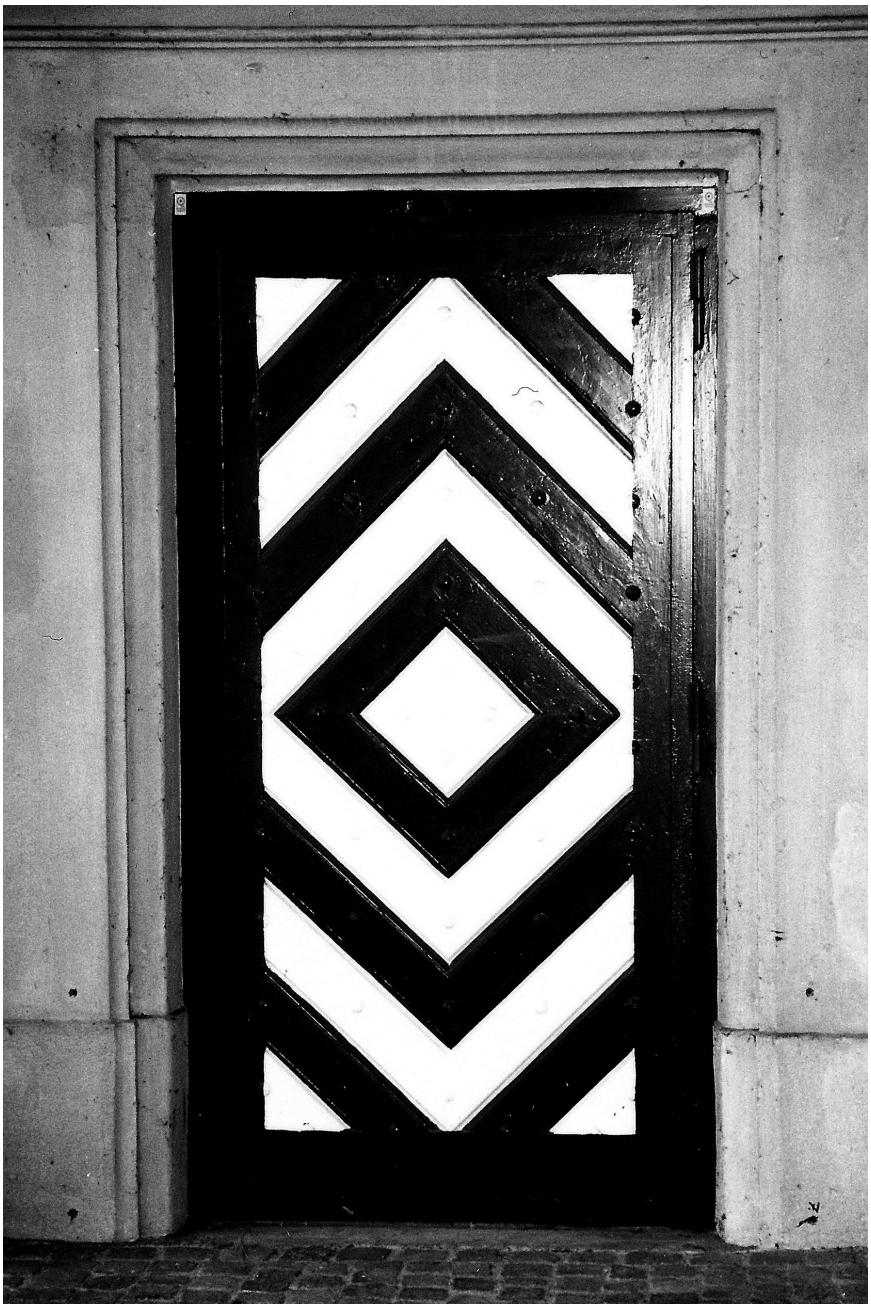
1017. Repeated diamond design on a building. Paris, France.



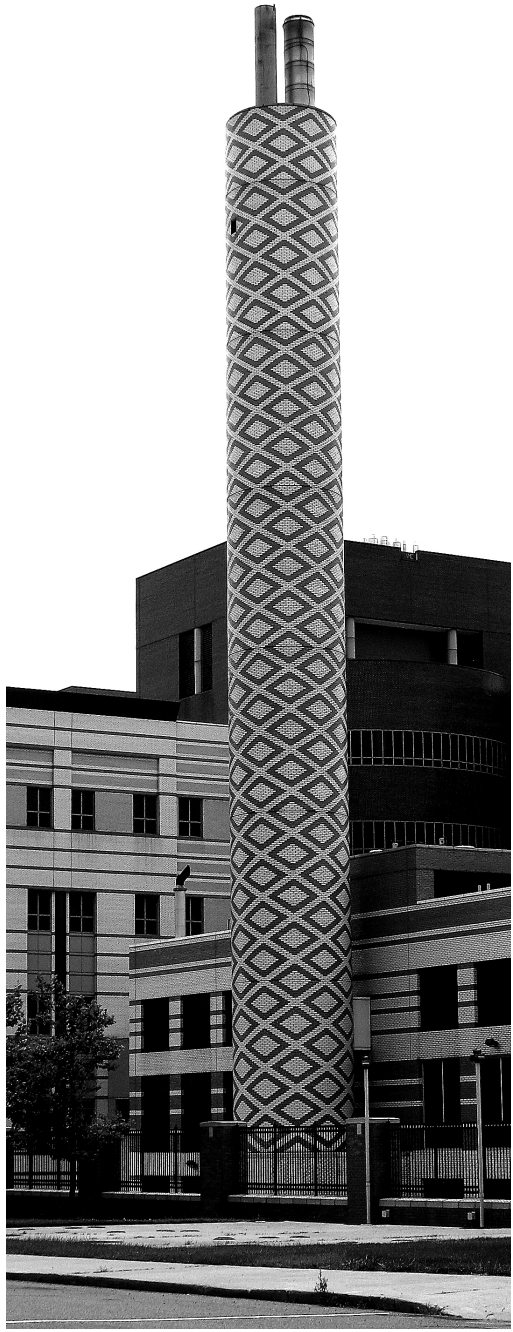
1018-1019. Diamond design at a French tobacco shop. Paris.



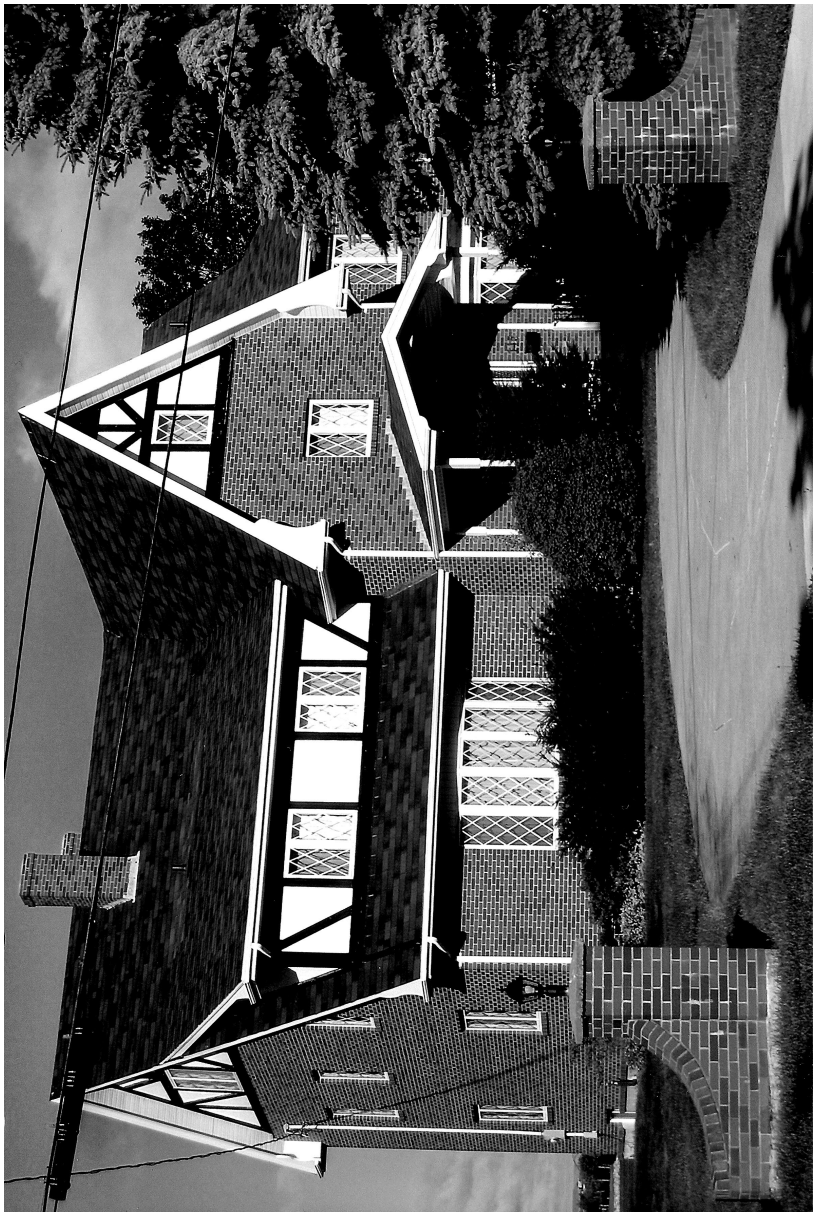
1019.



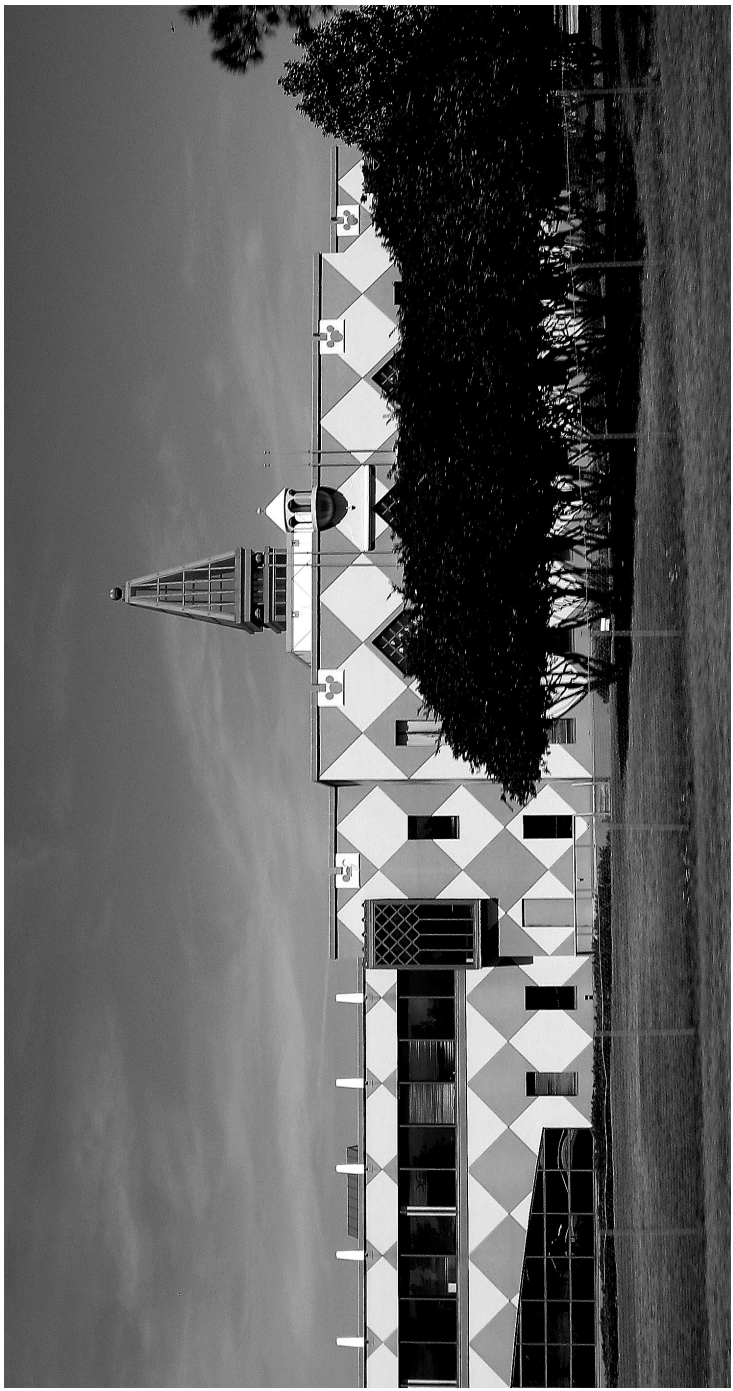
1020. Diamond design on a door. Notice the use of centering and horizontal and vertical symmetry. Luzern, Switzerland.



1021.
Smokestack with repeated diamond design. Detroit, Michigan, USA.

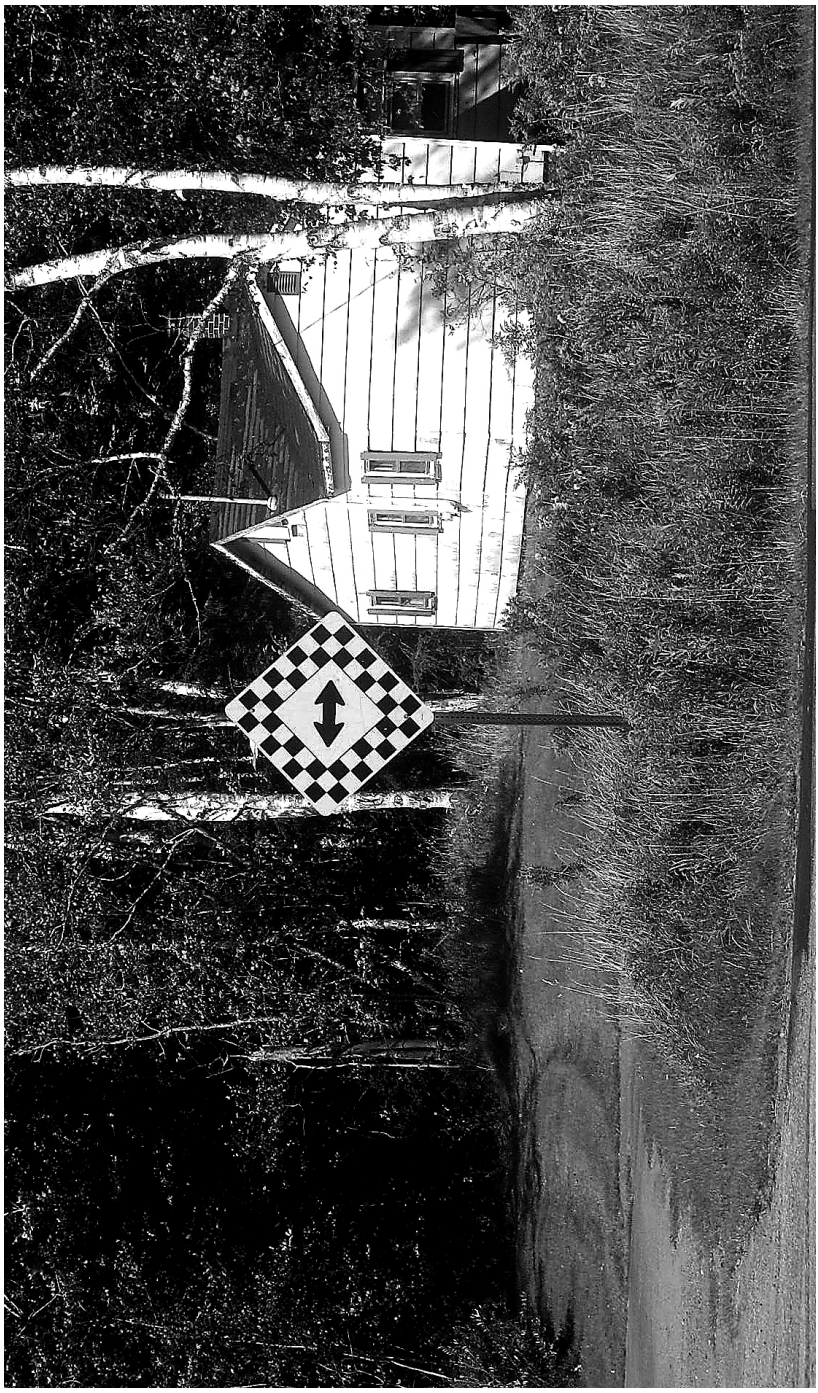


1022. Diamond designs in the windows of a residential home. Charlottetown, PEI.



1023. Repeated diamond and triangle designs on a building. Orlando, Florida.

1024-1025.
Checkerboard sign turned at a diagonal (diamond shaped) in order to attract a maximum amount of attention. The sign is placed at the end of a highway where drivers have to turn to the right or the left. PEI.

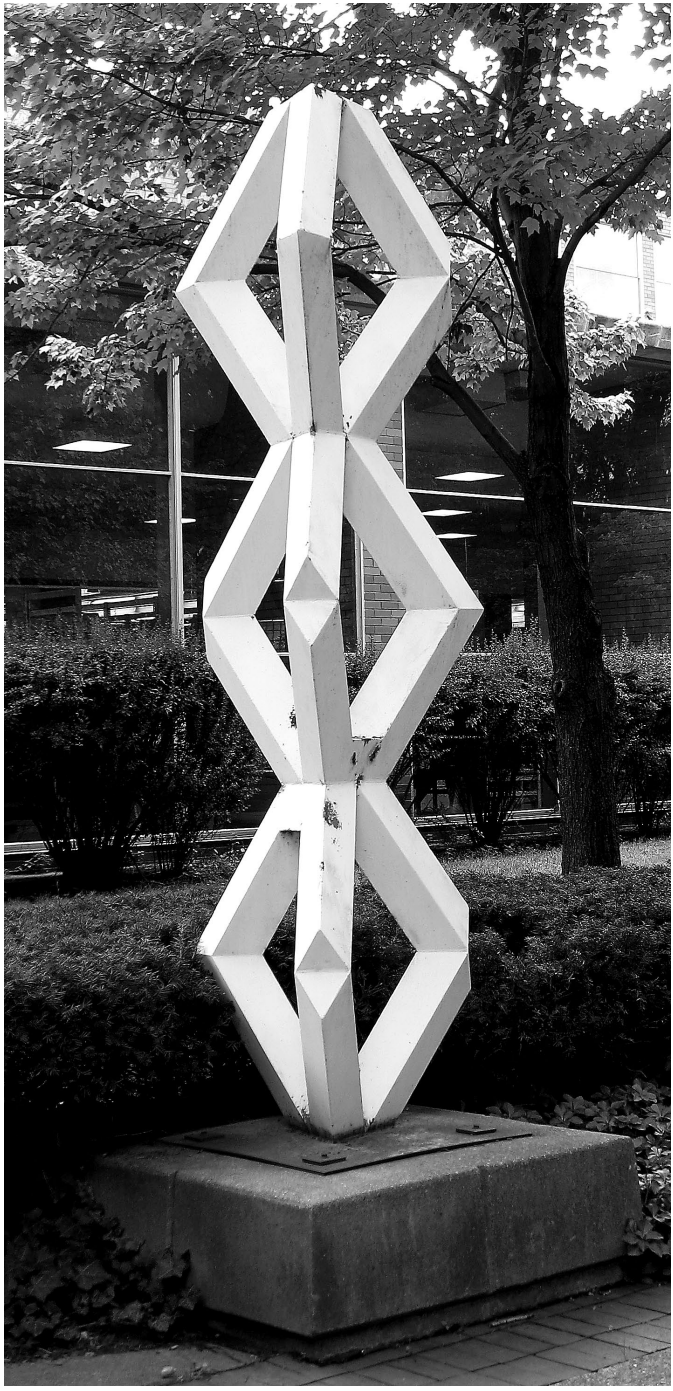


1025.

1026.
Checkerboard sign turned to a diamond shape in order to attract more attention and warn people that the road ends at the edge of a cliff and the ocean. East Point, PEI.



1027.
Signs presented in diamonds instead of rectangles to attract more attention and warn people of construction taking place. PEI.



1028.
Diamond design of a sculpture. Detroit, Michigan, USA.

9.3. Alternative shapes - Hearts

1029.
Heart design.
Sapa region,
Vietnam. E.T.,
M.V.

1030-1031. Entrance and interior of a restaurant decorated with hearts to celebrate a marriage. Can Tho, Vietnam.

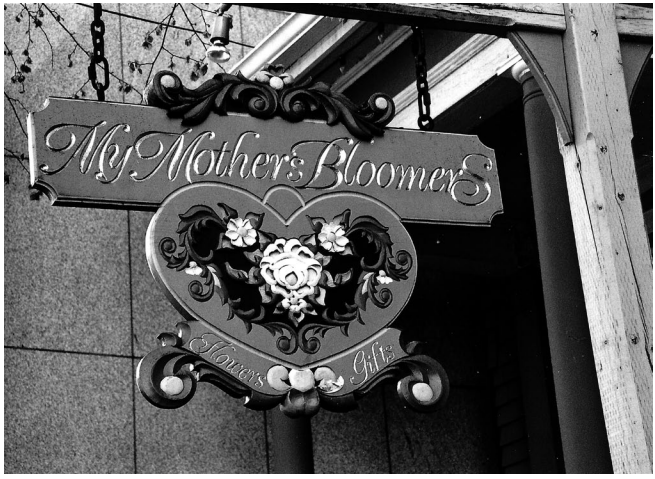


1031.



1032. Heart-shaped urinal cake to control bacteria and odor. Vietnam.

1033.
Kawaii (cute, adorable) eggs prepared in heart-shaped molds. Kyoto, Japan.
E.T.



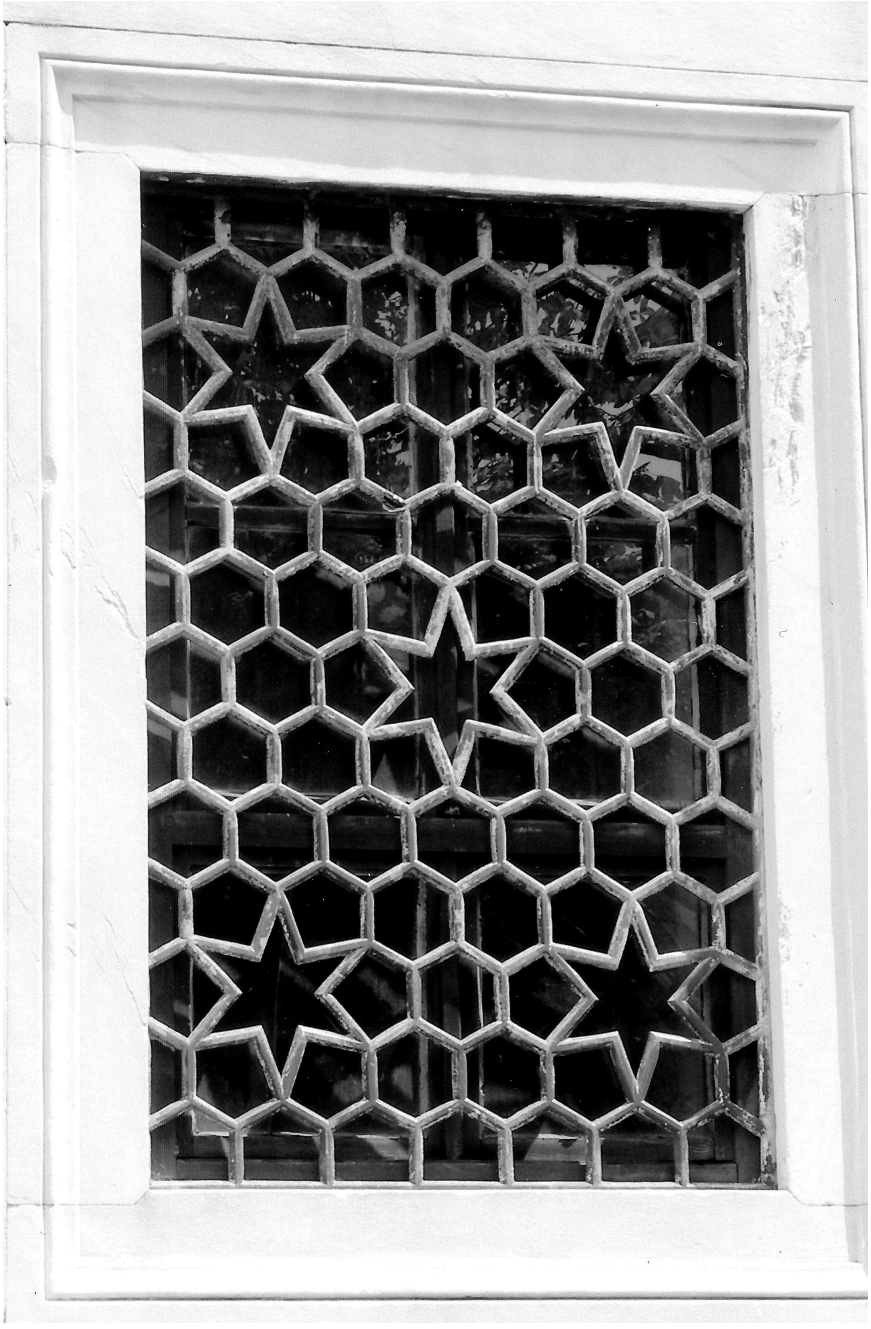




1034A-C.
Heart-shaped designs on the sign for a store, on decorative window shutters, and on the car of a recently married couple. Notice the use of symmetry. Canada.

9.4. Alternative shapes - Multisided

1035.
Trapezoids on a speaker's stand. Notice the symmetrical design. Istanbul.



1036. Repeated multisided designs in a window. Istanbul.



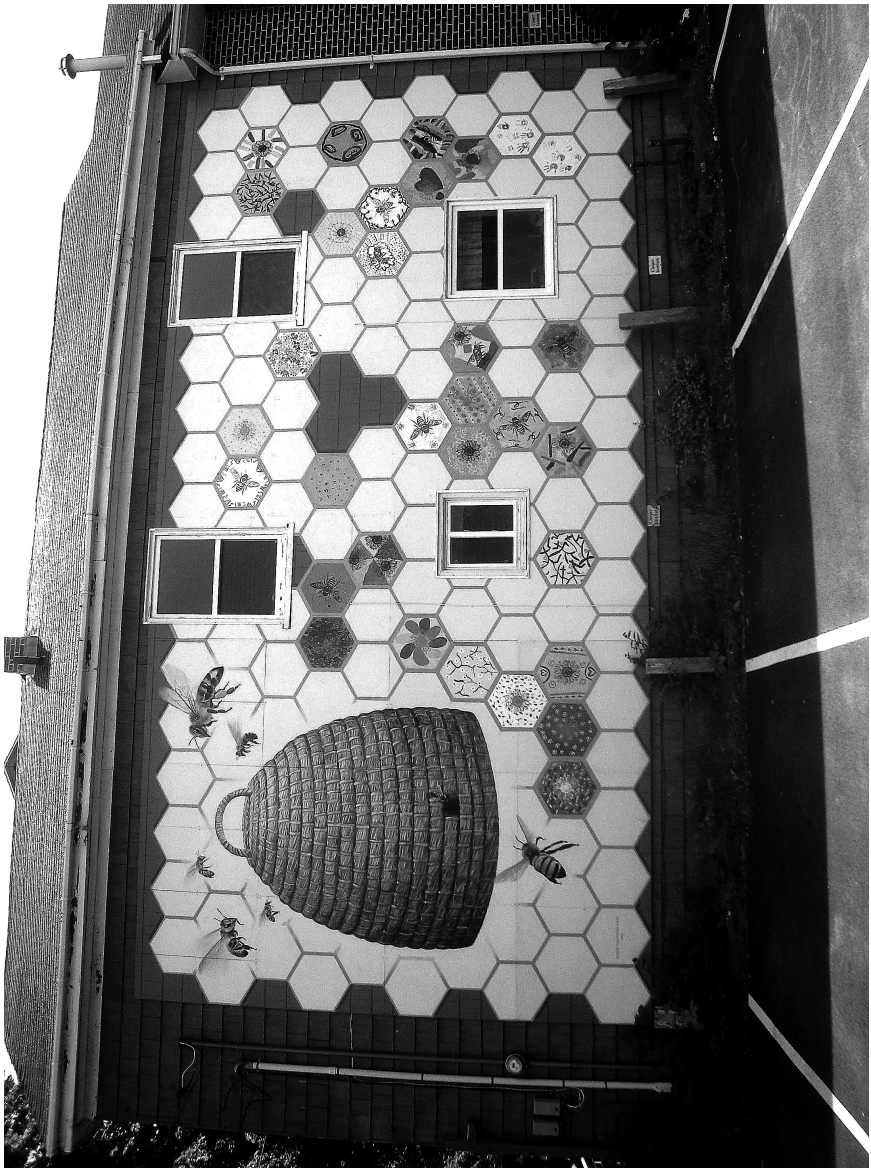
1037. Trapezoid design. Greece.



1038. Jug with five-sided designs. About 150 BC, near Delphi, Greece. The British Museum.



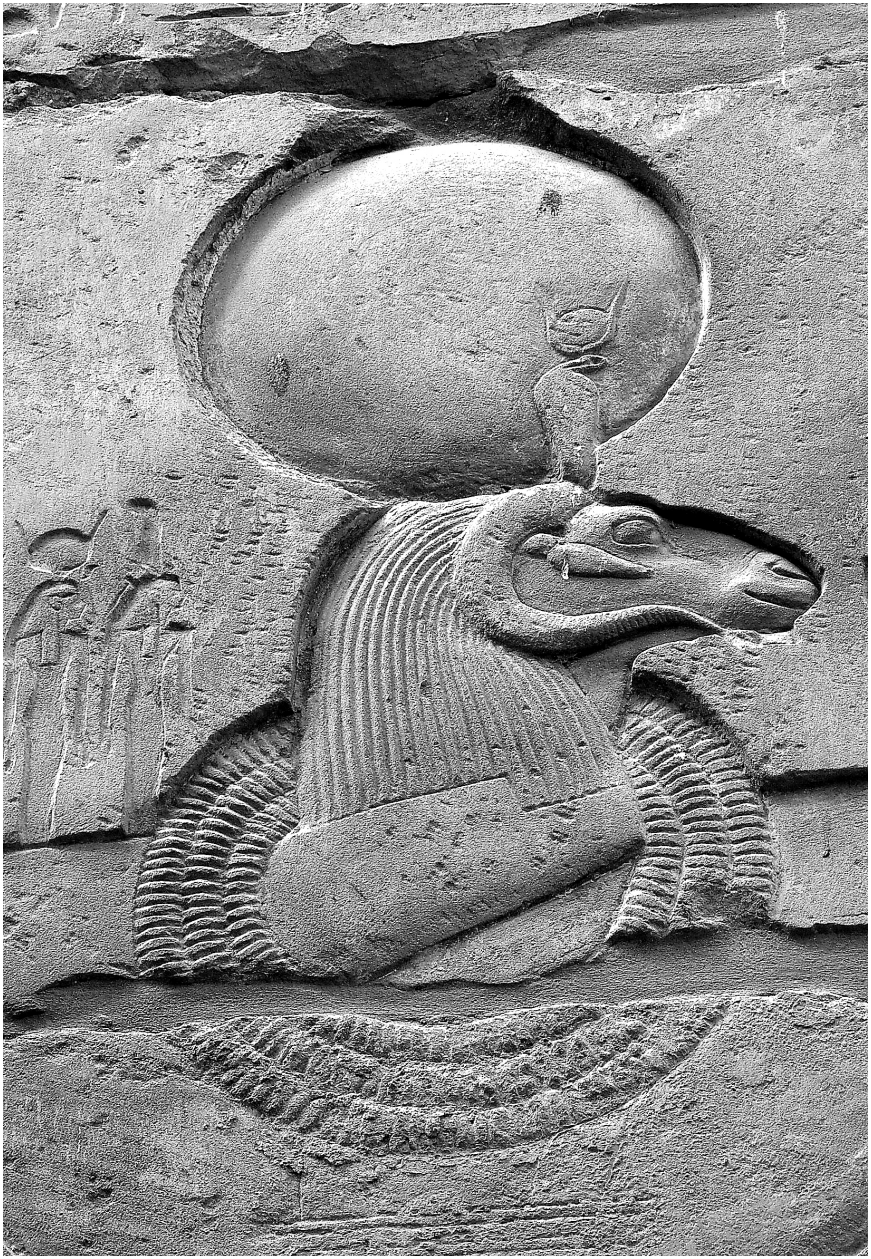
1039. Hexagonal flagstones on a walkway.



1040.
Wall painting with bees and hexagonal designs.

1041.
Hexagonal design on a plastic non-slip mat. Canada.

9.5. Alternative shapes - Ovals



1042. Oval solar disc over Amun-Ra's head. Karnak Temple Complex, Luxor, Egypt.



1043. Oval design on a Roman currency bar. Late 4th century BC - 250 BC. The British Museum.

1044.
Oval-shaped arena.
The Colosseum.
Rome, Italy.



1045. Oval-shaped sink and toilet. Canada.



1046. Oval-shaped basket discarded next to recycling containers. PEI.



1047. Oval-shaped garbage cans in a kitchen. Charlottetown, PEI.



1048. Oval-shaped controls on a microwave oven. Canada.



1049.
Oval-shaped grill on the front of an automobile. Canada.



1050. Oval sign on a restaurant. Notice the use of symmetry. Canada.



1051. Large oval letter “O” in the giant word CALIFORNIA. Disney California Adventure Park, Anaheim, California. E.T.

9.6. Alternative shapes - Stars

1052.
Stars on the tail of an airplane flown by Astraeus Airlines. England.



1053. Stars used in the sign of a company that provides financial services. Salamanca, Spain.



1054-1055. Chain barrier with star designs. Can Tho, Vietnam.

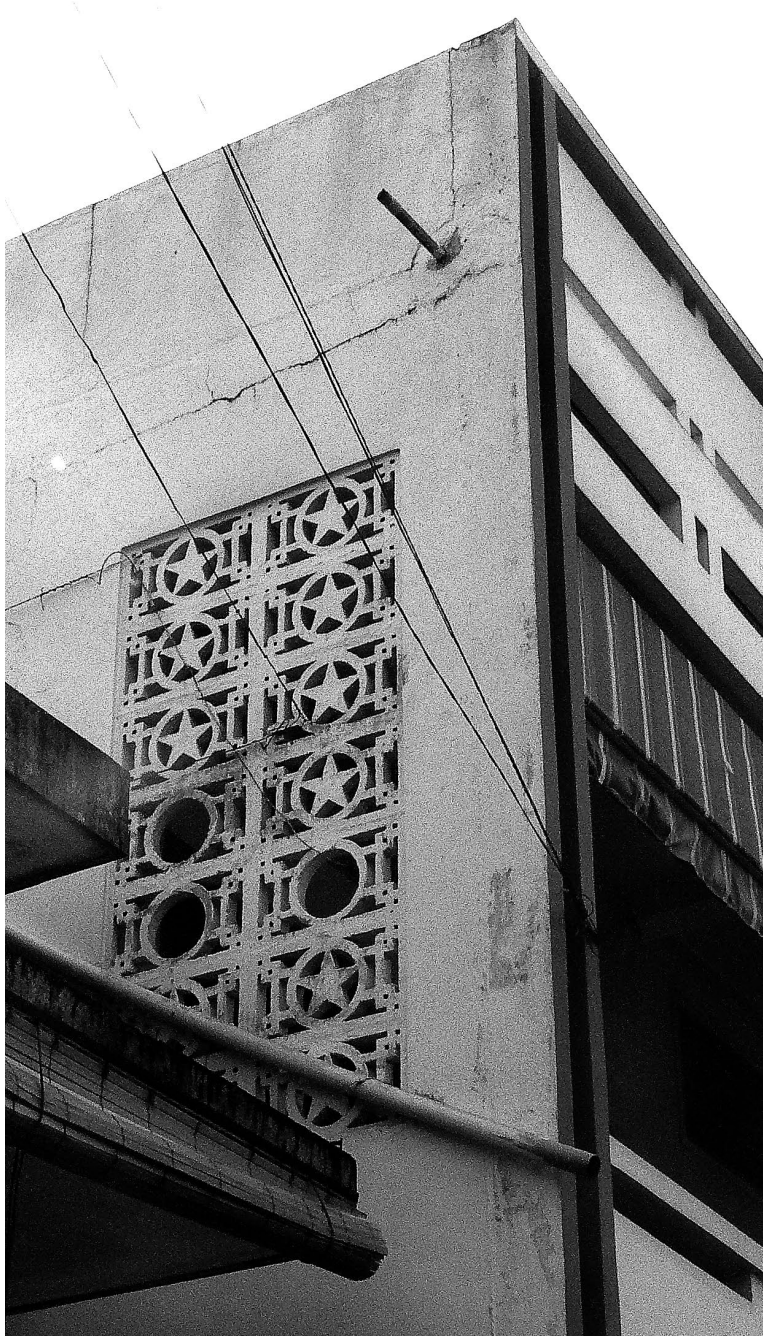




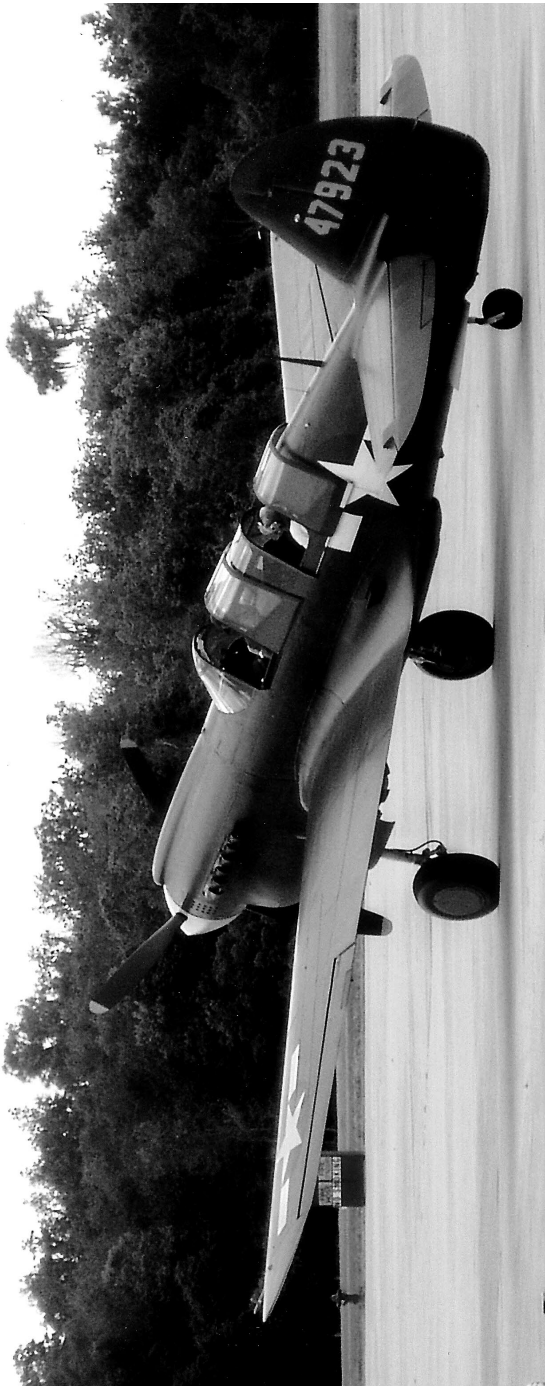


1056-1057.
Star design at the base of a light pole. Vietnam.

1058. Stars on the graves of those who fought for the North Vietnamese. Vietnam.



1059. Stars within symmetrical designs on an outer wall. Vietnam.



1060. Stars on a 1944 P-40 Warhawk. Fantasy of Flight, Polk City, Florida. M.D., H.S.


Whiskey
SAIGON
SAIGON
SAIGON



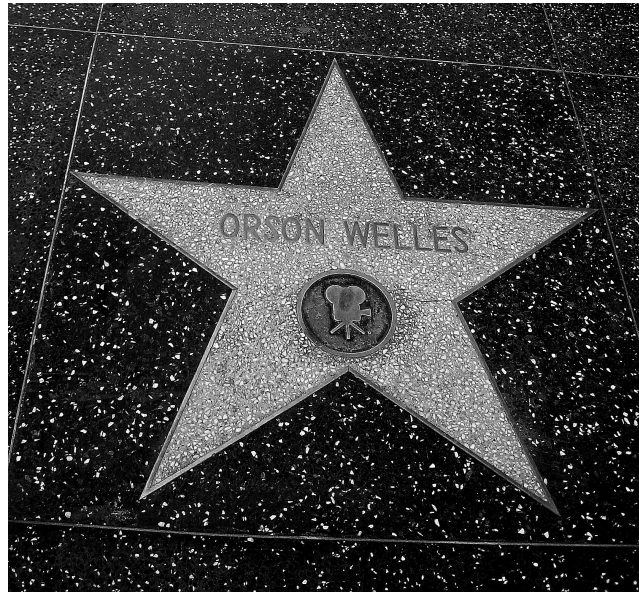
1063. Stars on the side of a home. Montague, PEI.



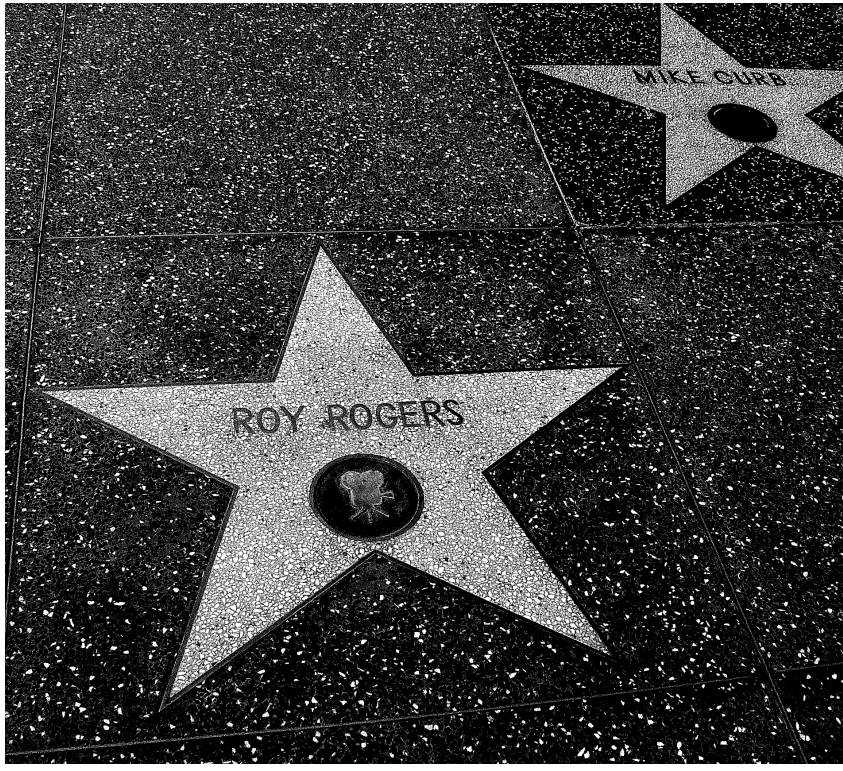
1064. Restaurant chain that uses a star in its name and logo. Charlottetown, PEI.



1065-1067. Stars memorializing famous entertainers. Hollywood, California.



1066-1067.





1068.
Stars on the top and sides of a decorated Christmas tree.



1069. (left) Star on an advertisement of a tattoo parlour. PEI.



1070. (right) Male with a star tattooed on the back of both arms. Toronto, Ontario.

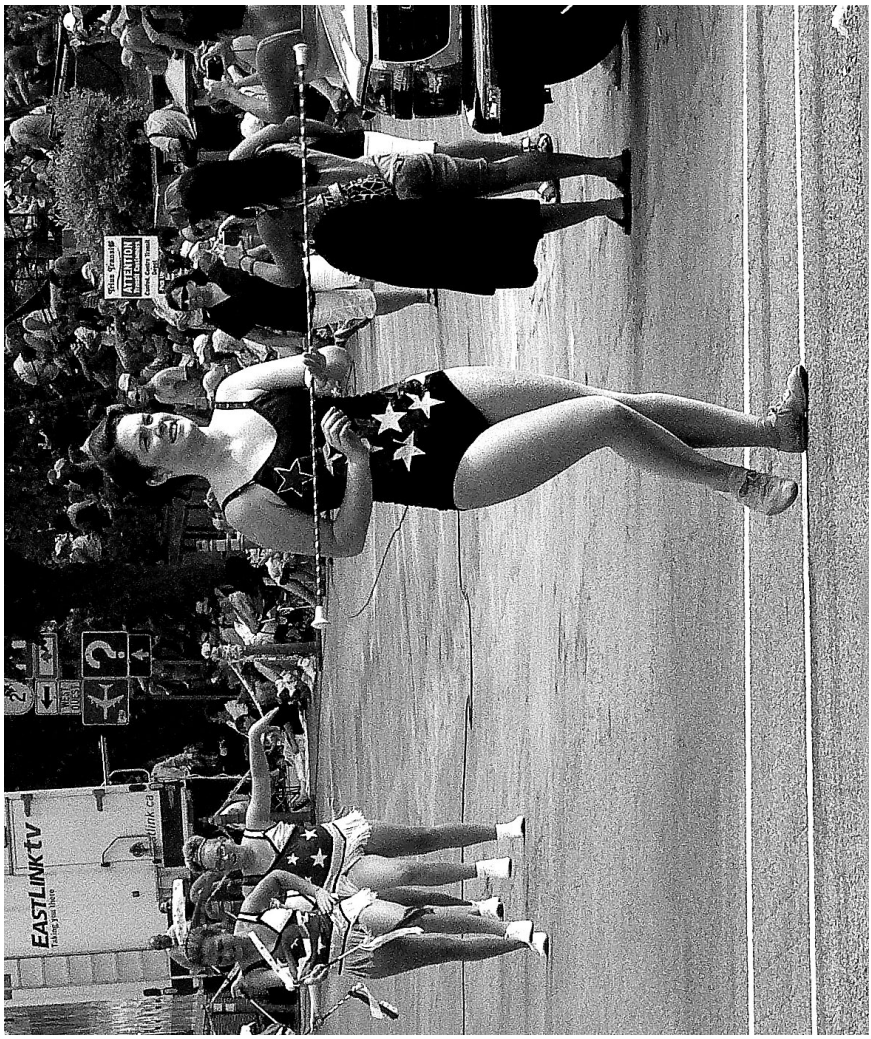


1071. Boys carrying helium filled stars. Old Home Week parade, Charlottetown, PEI.



1072. Star used in a costume by a person dancing at a fashion show. Charlottetown, PEI.

1073-1074.
Stars on the outfits worn by majorettes in a parade. Charlottetown, PEI.

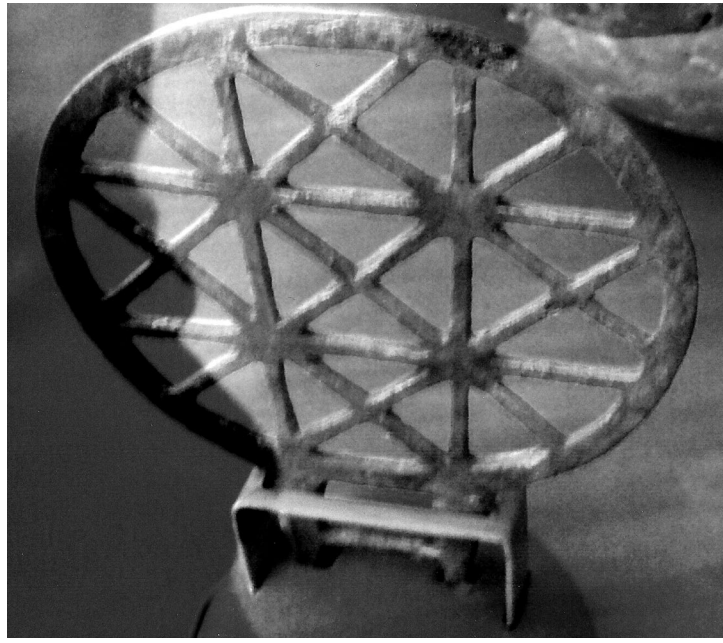


1074.

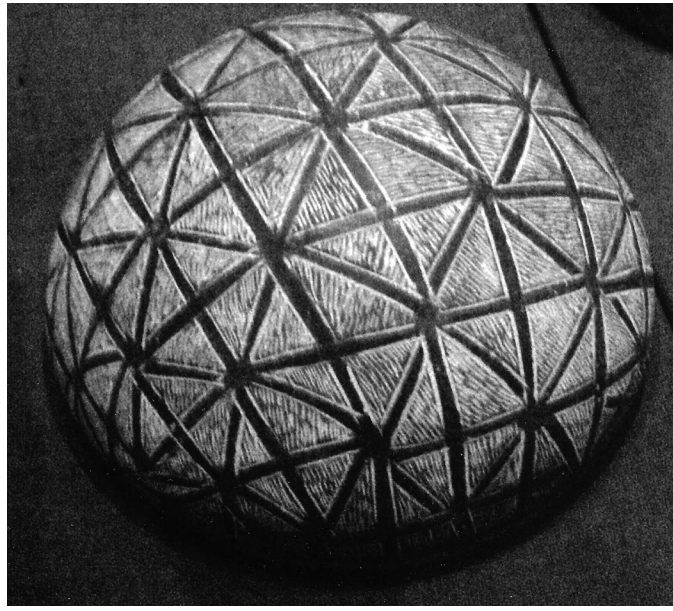
9.7. Alternative shapes - Triangles



1075. Repeated triangular design. Flask. 2nd millennium BC, Cyprus. The Louvre, Paris.

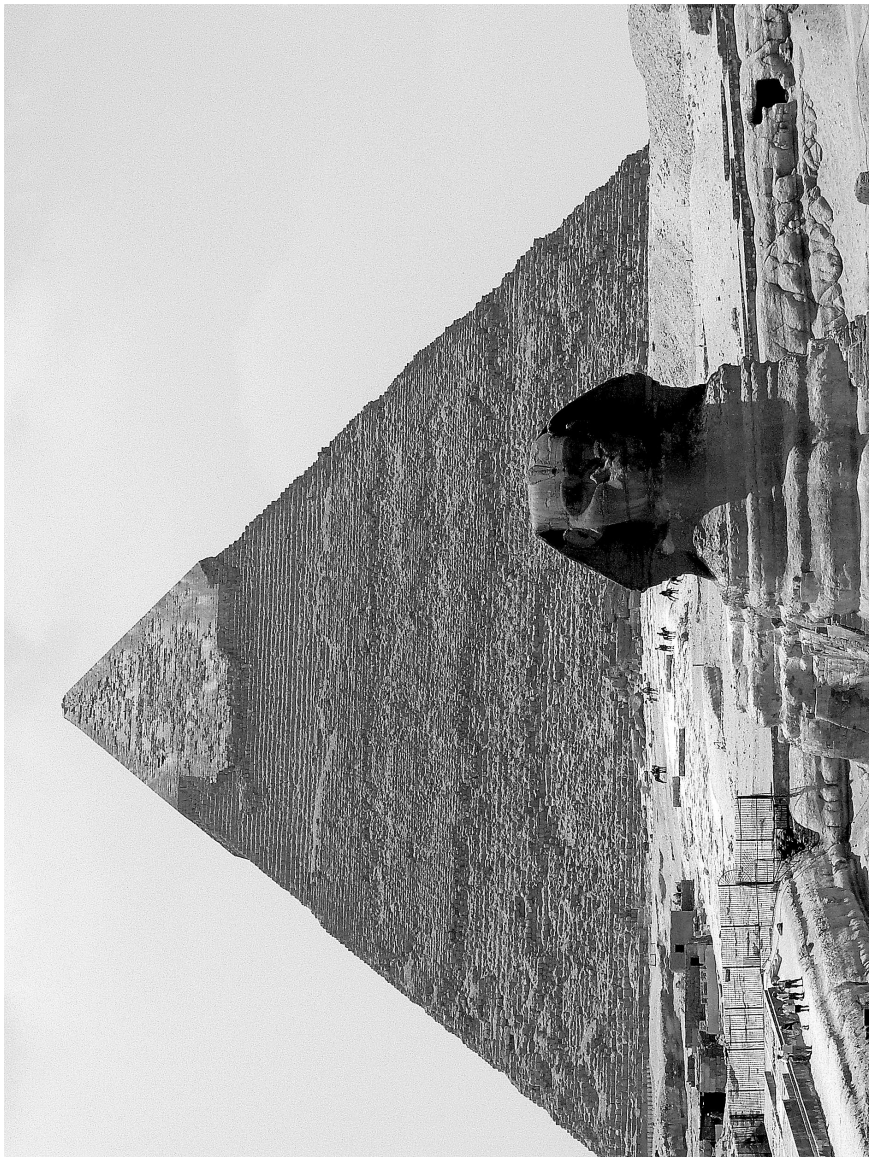


1076. Triangular designs on a disk. Early Bronze Age. Museum of Anatolian Civilizations. Ankara, Turkey.



1077. Bowl with triangular design. C-Group Culture, Middle Kingdom, 2000 - 1600 BC. The Nubian Museum, Aswan, Egypt.

1078-1079. Triangular shape of pyramids. Giza, Egypt.

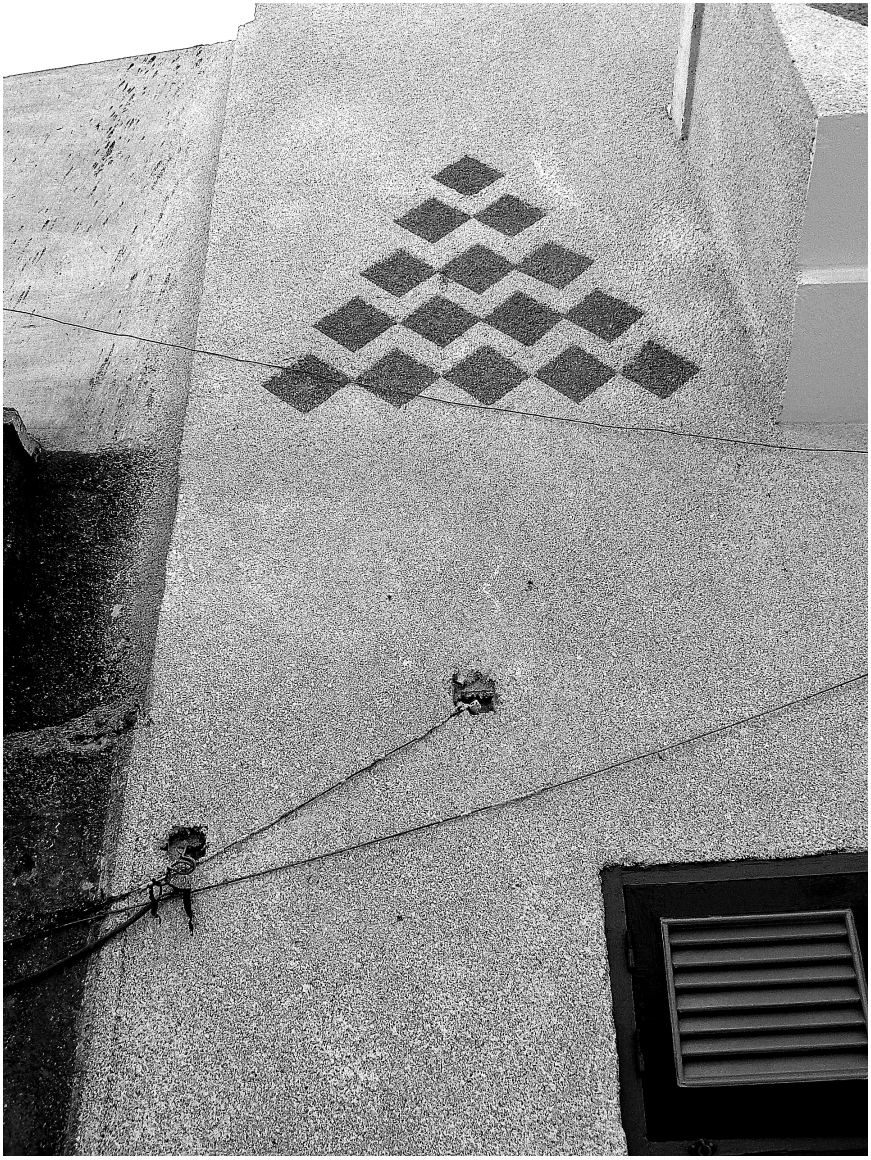


1079.

1080.
Triangular top of a fallen obelisk of Hatshepsut. Karnak Temple complex, Luxor, Egypt.



1081. Triangular and rectangular designs. Serapeum stele, Egyptian collection. The Louvre.



1082. Diamonds arranged in the shape of a triangle. Elephantine Island, Egypt.



1083-1084. Triangular designs. Aswan, Egypt.





1085. Triangular design of a Red Crescent collection container. Luxor, Egypt.



1086. Ears of corn arranged into triangles. Istanbul, Turkey.



1087. Triangular advertising sign. Turkey.



1088. Repeated triangular design on a building. Nile River valley, Egypt.

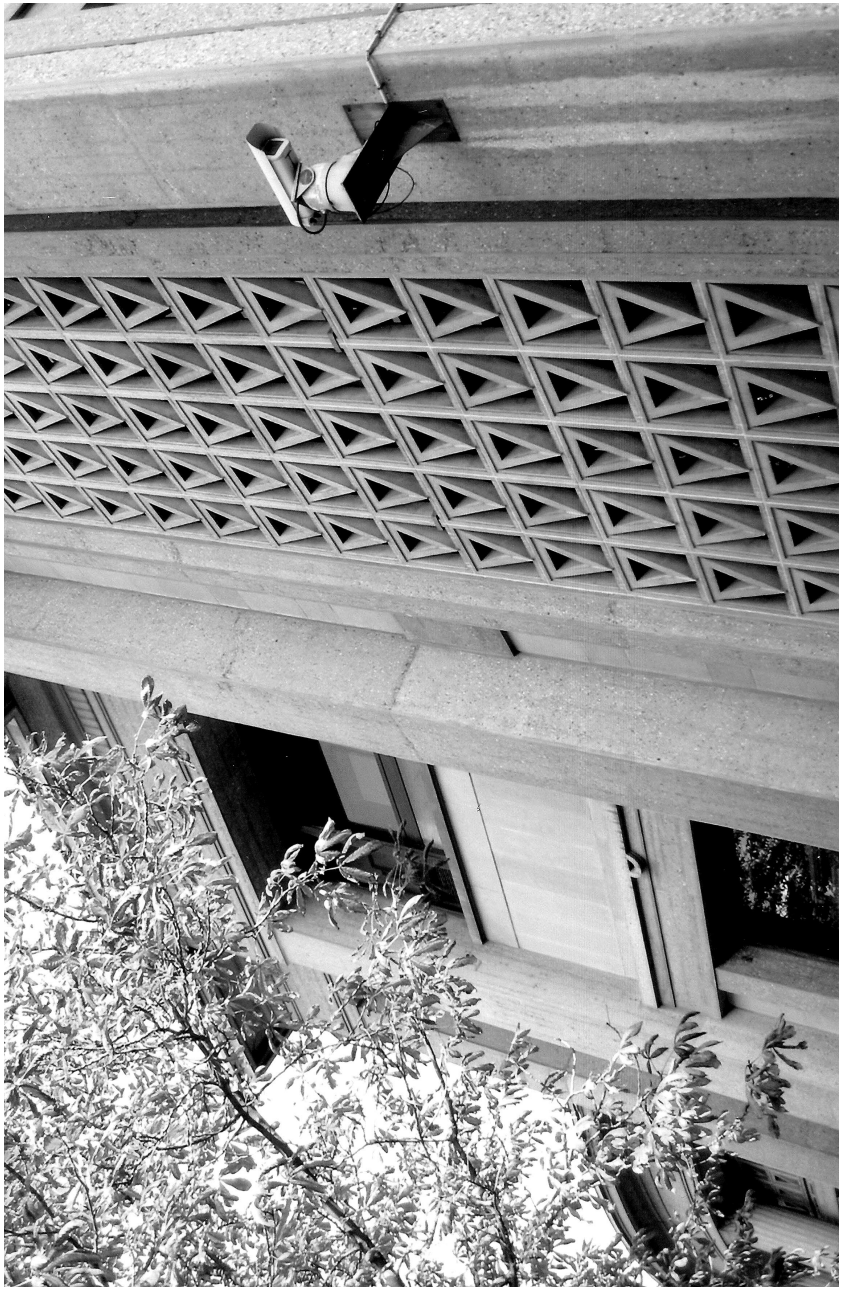


1089.
Triangular sail on a felucca on the Nile River. Aswan, Egypt.

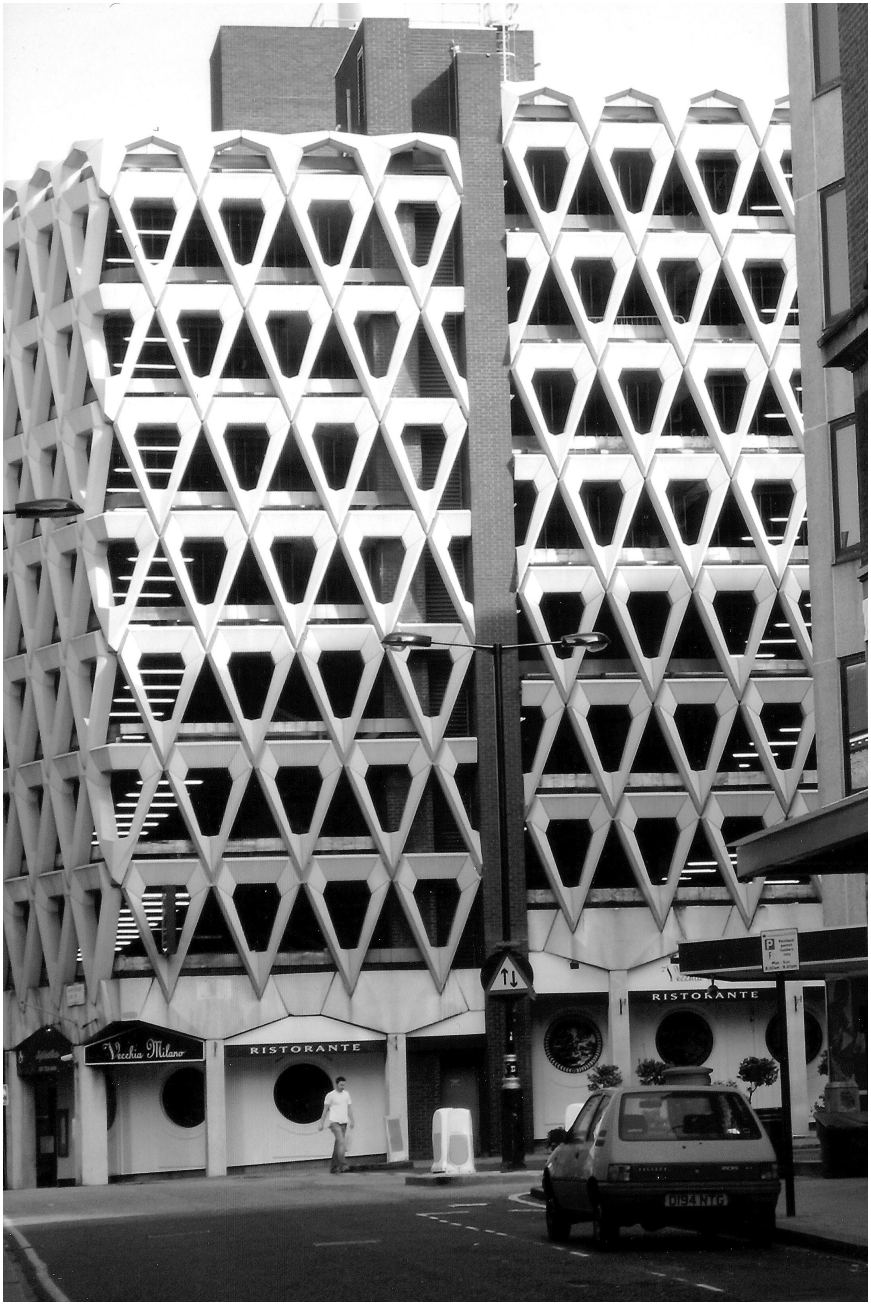


1090. Triangular and symmetrical design of a sarcophagus. Istanbul Archaeological Museum, Istanbul, Turkey.

1091.
Repeated triangular barriers. Salamanca, Spain.



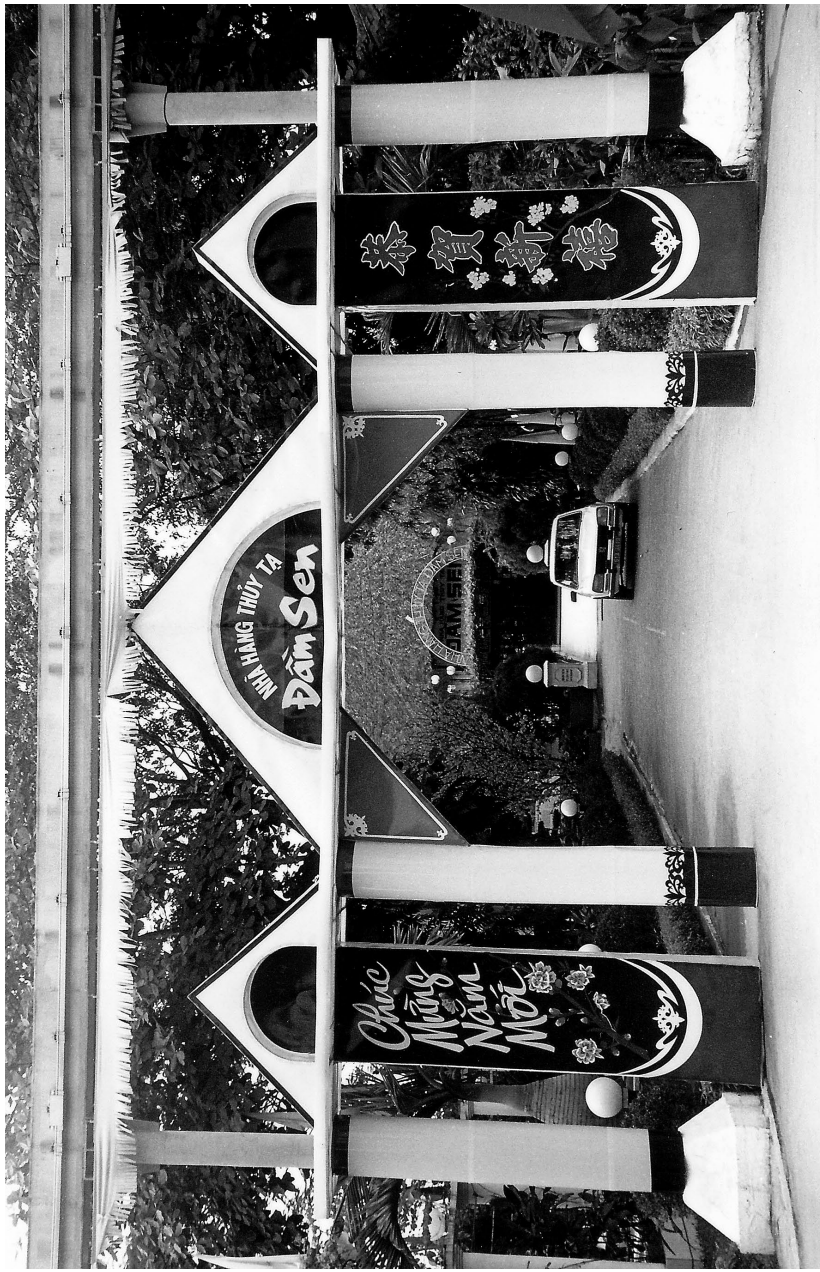
1092. Repeated triangular designs on the outside wall of a building. Paris, France.



1093. Triangular and circular designs on the outer walls of a building. London, England.

1094. Triangular structures at the Louvre. Paris, France.

1095.
Triangular design of a roof over the entrance between the two demons. Notice that the arms of the two demons are positioned to provide symmetry. Wat Phra Kaew, Bangkok, Thailand. H.S.



1096. Triangular designs at an entrance. Notice the symmetrical construction. Vietnam. H.H.



1097-1098. Traffic signs in triangular shapes to attract more attention. Vietnam.



1098.

1099-1100.
Triangular topiary.
Vietnam.



1100.

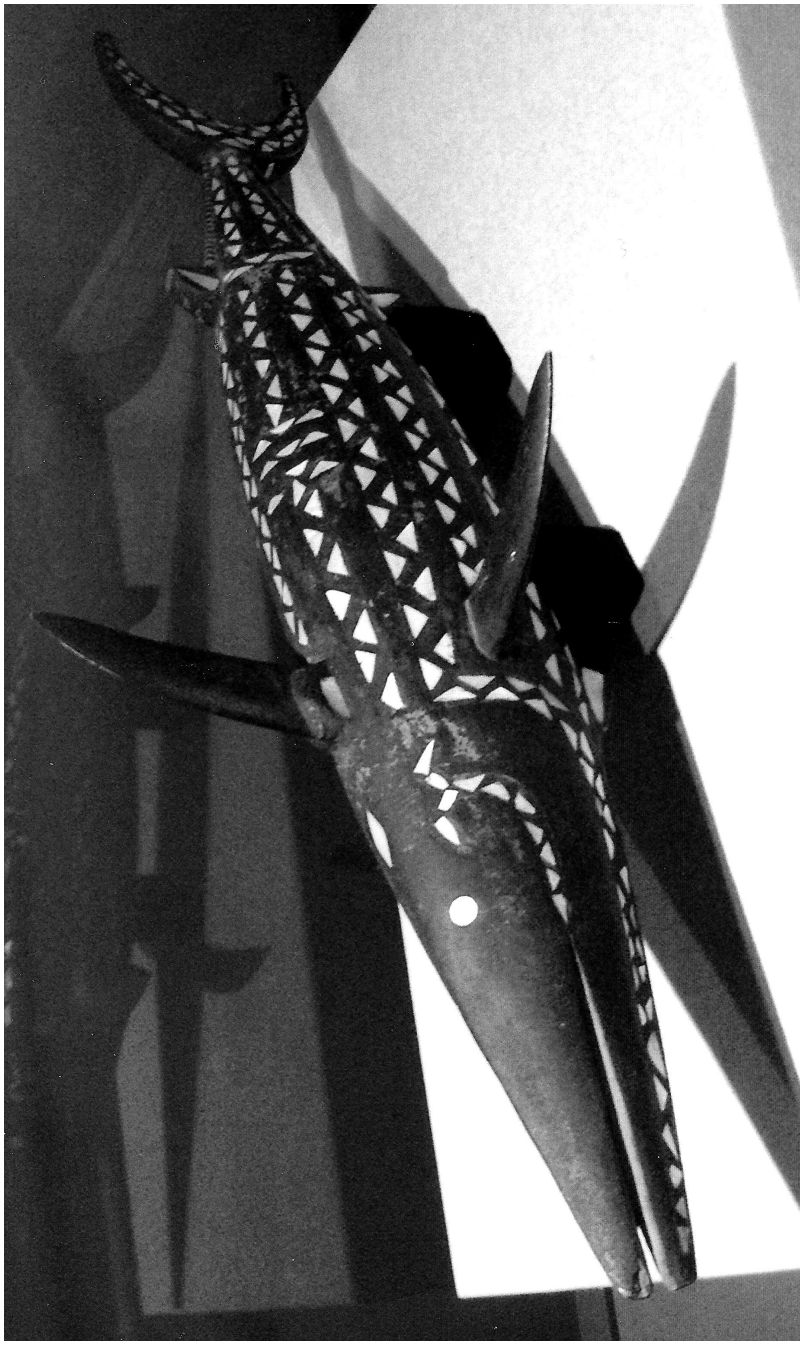


1101-1102. Triangular cushion. Thailand. H.S.





1103. Repeated triangles on an ancestor spirit mask. Notice the symmetry. Papua New Guinea. Museum of Anthropology. UBC, Vancouver, B.C.



1104. Repeated triangular designs on a bonito fish carving. About 1909, Solomon Islands. Museum of Anthropology, UBC, Vancouver, British Columbia.



1105. Triangular pier caps on a wall. Notice the use of repetition. Dominican Republic.



1106. A traffic sign is given a triangular shape to attract more attention.



1107-1108. Triangular space capsules at the Kennedy Space Center in Florida (left) and the Michigan Science Center in Detroit (below).





1109. Sculpture with multiple triangles. Toronto, Ontario.

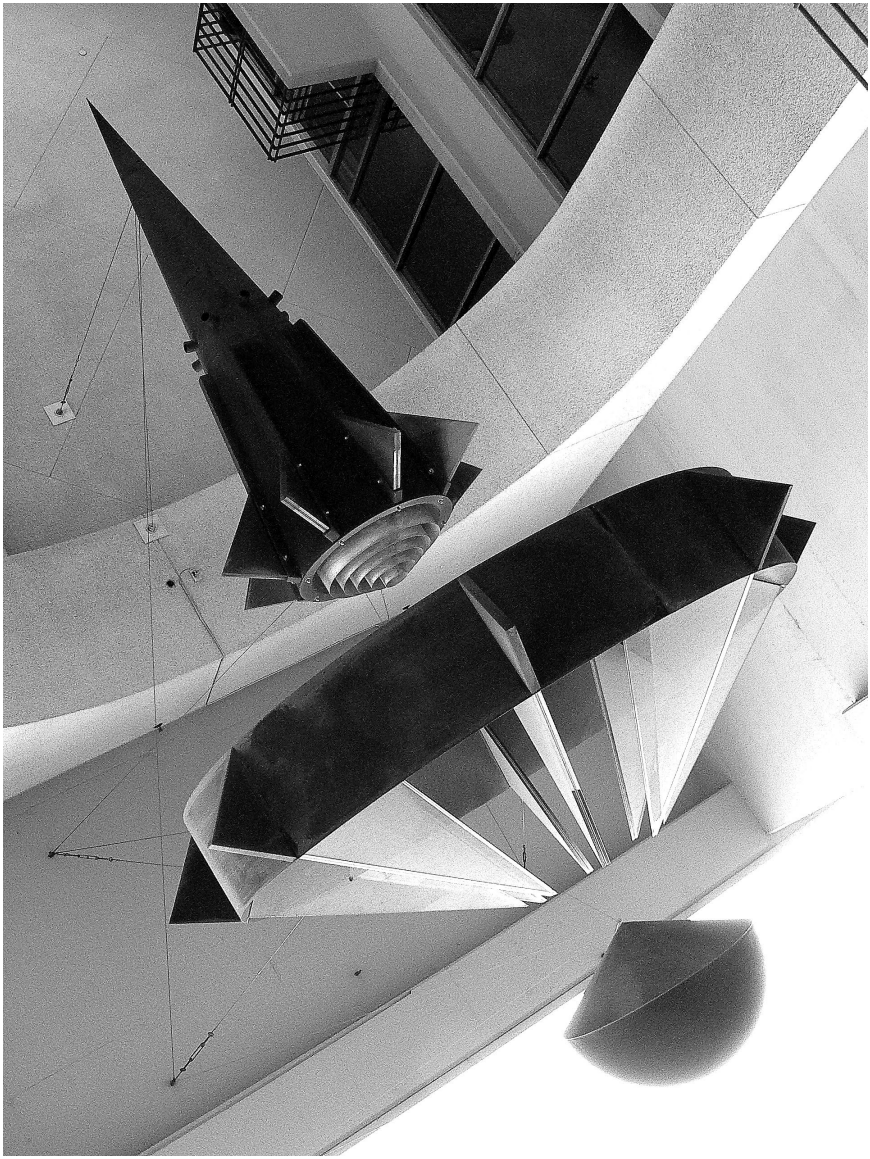
1110. Triangular designs between a sidewalk and a street. Charlottetown, PEI.



1111-1112.
Triangular design of a truss that is placed in position. Charlottetown, PEI.



1113-1114.
Triangular design of a sculpture. Grand Hope Park, Los Angeles, California.



1114.